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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers,

This month we've devoted several pages to our North American readers with a look at some of the people and products in their corner of the machine knitting world. However, no one need feel left out, as most products are equally available to UK readers and there's also exciting news of another British/American Expo, planned for next year.

Meanwhile, at home, we have chapter three in the octopus saga – a fun, teen-size sweater, designed by Kathy Haynes. Chapter one was a bad day at the knitting machine for Pat Coulston when she knitted her eighth attempt at a particular sleeve! In chapter two, her account of it was returned by proof-reader Bridget Rees with an accompanying sketch of an octopus, sporting the eight sleeves in a polo-neck sweater. We printed the drawing – Kathy was inspired – and E 6000 owners can knit the result!

Our competition prize this month is a Silver Reed F270 – a superb fine gauge knitter. Don't miss your chance to win – the odds are a lot better than the National Lottery!

Good luck!

Sheila

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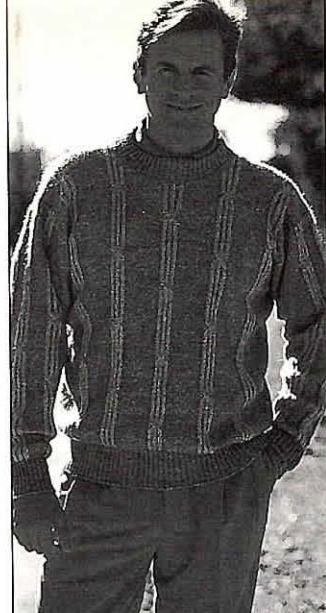
Publisher & Managing Editor **Anne Smith**

Editor **Sheila Berriff**

Advertising **Brenda Hughes Tel: 01672 516749**

Photography **Martin Palmer**

Stylist **Gillian Fitzmaurice**



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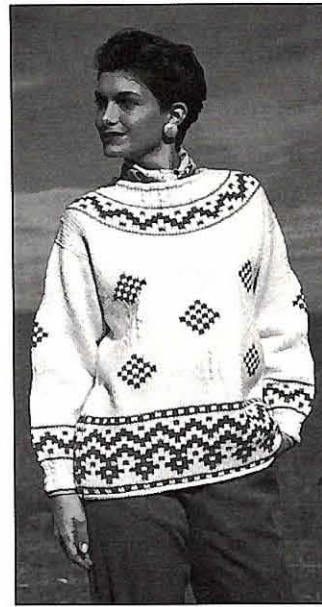
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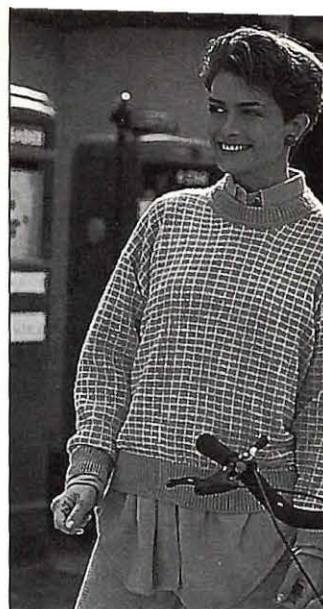
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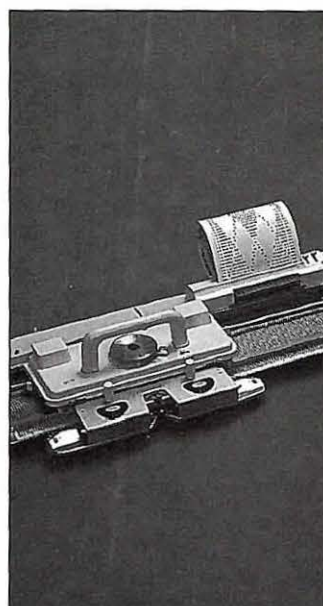
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Regular Contributors

Terry Armitstead
Doug Baker
Diane Bennett
Iris Bishop
John Blakeman
Pat Coulston
Ruth Cox

Mary Dowse
Hazel Duignan
Maggie Dyke
Angela Gordon
Anne Kent
Ann Kite
Joan Lafferty

Canadian Distribution/Subscriptions:
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PHOTO CREDITS

This month's patterns were photographed with the following accessories:

Page 13: Trousers and shirt, FIRST AVENUE.

Page 16: Top, KIT FOR CHOICE. Skirt, GREAT UNIVERSAL.

Page 25: Pinafore dress, KIT FOR CHOICE. Necklace, MONSOON.

Page 32: Trousers, FIRST AVENUE. Scarf, MONSOON.

Page 37: Skirt, KAYS CATALOGUE. Shoes, GREAT UNIVERSAL.

Page 53: (Left) Cord trousers and shirt, EMPIRE. (Right) Trousers, FIRST AVENUE. Hat and scarf, MONSOON.

Page 65: Trousers, FIRST AVENUE. Boots, GREAT UNIVERSAL.



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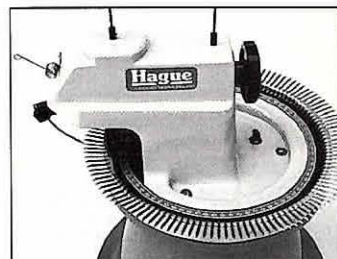
D6

NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news we want to know. Send details, pictures or samples to the address on page 5.

CHUNKY LINKER

Hague Linking Machines have recently launched a chunky version of their famous linkers, so that knitters producing coarser gauge knitwear - on chunky machine or by hand - at last have the benefit of the linker's professional-standard finish.



The new linker, the **D290 CE**, is electric and these are its main features: Chunky gauge - four points/stitches per inch; point ring - diameter, 290 mm/11½ in, direction, clockwise; large needle - size 240; needle and looper producing a single chainstitch; electrically operated with variable speed;

foot control and 240 volt motor.

The recommended price for the D290 CE is £349.95 and it is available directly from B. Hague & Co Ltd (telephone number 0115 987 0031), or from selected machine knitting centres.

FRIENDLY WILDLIFE

We've had some lovely patterns in **MKM** designed by **Maggie Andrews** - pretty tops, elegant pleated skirts and so on, but her latest book reflects another side of her knitting.

the front of the jumper and peopled them with miniature wildlife in the shape of little stuffed animals which can be kept in the pockets concealed in the landscape, or taken out to play with. Imaginative and fun, these jumpers will be a huge success with the little ones, so no grandmother worth her salt should be without Maggie's new book. You will find it at Bramwell stockists, price £3.95, or can order it direct at £4.35 to include p&p from: Maggie Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ.



Wildlife Park is a new pattern book for children's jerseys in **Bramwell Fine 4-ply**. The shape is plain - round neck, long or short sleeves, in chest sizes 51 - 71 cm, but that's where the ordinariness ends! Maggie has devised eight different landscape pictures for

MAIL ORDER FEAST

The new **Texere Mail Order Catalogue** is mouthwatering. If you haven't seen one before . . . imagine an attractive folder of loose, printed pages with rainbow bunches of yarn attached by sticky tape to show you the colours, thickness and texture of each quality.

There are several you long to knit on Sheet 1, then you turn to Sheet 2 and find yarns you

you didn't know you could buy! Sheet 10 you are into the silks and by Sheet 15 the recycled yarns. Sheet 18 is rug wools and you think you have finished, but then there are still a few pages of assorted bargains and bin ends to pore over!

This feast for the imagination costs just £2.90 and, of course, contains plenty of down-to-earth yarns in cotton, wool, acrylic and so on as well as the more exotic ones. It's worth every penny if you like unusual yarns - or bargains - and you can telephone 01274 722191 for a copy if you pay by credit card. Alternatively, send a cheque to Texere Yarns, College Mill, Barkerend Road, Bradford, West Yorkshire BD3 9AQ.

BSK MOVE

BSK have opened a new showroom in keeping with the success of the company - it's bigger and better! Since taking over Yarnarama, BSK now have over 80 ranges of branded yarns and dozens of industrials plus knitting and

sewing machines, spares, pattern books and all sorts of accessories. Bursting out of their town centre showroom, they have opened another alongside their warehouse, which is just outside Bedford and has plenty of free parking.

In the new showroom, opened in late July, there is space to demonstrate the machines, display the accessories and provide shade cards and samples, while the yarns can be chosen direct from the huge ranges available, at new lower prices, in the newly-opened area of the warehouse. This has proved so successful that further space may be opened to the public next year.

Coaches and clubs are welcome at any time during opening hours which are 9.00 am to 5.30 pm, Monday to Friday, 9.00 am to 5.00 pm on Saturdays. If you book in advance, tea and coffee will be provided and visits outside these hours are possible by making a special arrangement. Telephone 01234 217096.

The address of the warehouse and showroom (just two minutes off the main A6 on the outskirts of Bedford) is B.S.K. Ltd, Murdock Road, Manton Industrial Estate, Bedford MK41 7LE.

FREE PATTERN

Oriental Options is the title of a fourth pattern book just available from Diana Lewin Designs and suitable for 24-stitch punchcard or electronic machines. 'Oriental' refers to the Japanese inspiration of the designs and 'Options' to the fact that the 12, mainly floral, motifs can be combined with 12 co-ordinating Fair Isle border patterns if desired.

Diana also suggests embroidering some details of the designs, but again it's an option which the knitter need not take. However embroidery does enhance a knitted design, adding a third dimension to the texture and touches of colour which need not following the stitches outline.

Oriental Options is priced at £4.95 plus 55p p&p.

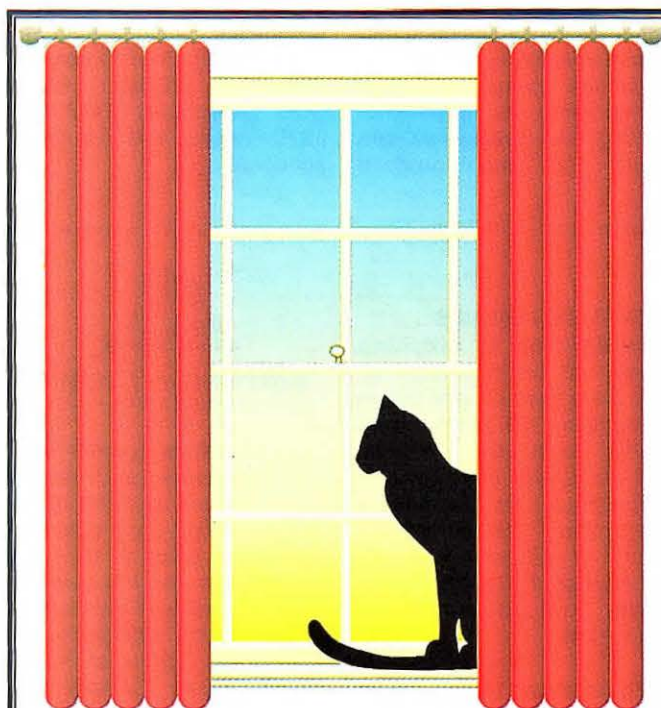
Overseas, p&p is £2.30 for any two books.

Diana has now produced disks in DesignaKnit, FB 100 and PCX format for this book and her three previous titles - Fun with Flowers, Cuties for Kids and Bobble Magic.



Now is the time to order, as Diana is giving away, FREE, a 24-stitch Dolphin pattern with each book ordered or request for details. Send a large sae with your order or enquiry to: Diana Lewin Designs, 'Field House', Marlock Close, Fiskerton, Southwell, Notts NG25 0UB. Tel: 01636 830235.

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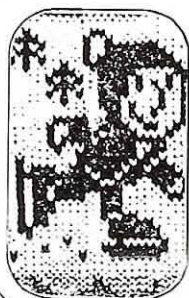
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SCOTTISH FAYRE

For readers north of the border, or those prepared to make the trip, we have news of the **9th Scottish Knitting and Needlecraft Fayre**. The Fayre will be held at the Royal Highland Showground, Ingliston, Edinburgh, as usual, this year on the 27th to 29th October.

Scottish KNITTING & NEEDLECRAFT FAYRE



For knitters the Fyre is a chance to see the latest machines and accessories, buy yarns, patterns and trimmings and, of course, find out what's new. The latest styles and products will be on display on the catwalk in the Tefal Steamy Fashion Show which will include a short demonstration of 'Pressing Matters', billed as 'an invaluable do-it-yourself guide to achieving that professional finish for all your projects, using steaming, pressing and steam ironing'. Hints such as these are always most welcome, since the finishing of knitting and needlework can easily tip the balance

between 'handmade' and 'homemade'.

The needlework to be represented at the Fayre includes crochet, tapestry, embroidery, toy making, patchwork and quilting and there will also be spinning and weaving. For all these crafts there will be ideas, inspiration and materials to buy (usually with some good show bargains to snap up) and expert advice available, both on the stands and in the free workshops and demonstration theatre.

There's a special bus service running every half hour from St Andrews Square in Edinburgh's city centre, or free parking on-site. Facilities for the disabled, free left-luggage, a choice of cafe, bar or restaurant and special rest areas, are provided to make your visit a pleasure. Tickets for the Fayre, which is open from 10.00 am to 6.00 pm each day, can be bought at the door, costing £4.00 for adults or £3.00 for senior citizens (children up to 16 years, FREE). However, you can save £1.00 per ticket by buying them in advance from the organisers, Nationwide Exhibitions (UK) Ltd, P.O.Box 20, Fishponds, Bristol BS16 5QU. Telephone: 0117 970 1370 - Access and Visa cards accepted.

NOVEMBER SHOWS

The Knitting & Stitching Show will be in London as this issue goes on sale but, in November, will move on to Dublin for the first time and will be at the Royal Dublin Showground on 9th to 12th November. Later in the month, it will be held at the International Centre, Harrogate, on 23rd to 26th November.

At these shows visitors will be able to buy materials for their particular needlecraft from a choice ranging from the latest sewing machine to the most obscure, specialist sewing aid and also take part in a major series of free hands-on activities, workshops and lectures.

The Knitting & Stitching Show is very design conscious and the Textile Gallery, introduced



last year brings together leading designers and textile artists as well as some of the country's top young talent so this is the place to spot the trends. It is also the place to see the results of a variety of needlework competitions. The Royal School of Needlework Open Competition, competitions for a church banner and a tea cosy and a presentation of quilts, mean there will be some outstanding work on display.

Ticket prices are: Adults £8.50, Senior Citizens £6.50, Children under 16 £4.00. However, you can save £1.00 per ticket by booking in advance on the Ticket Hotline 01394 270707.

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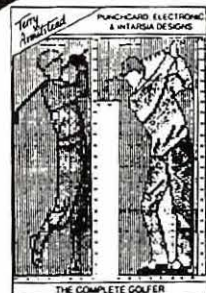
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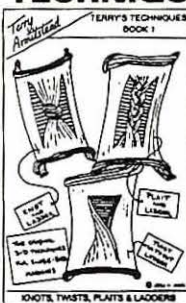
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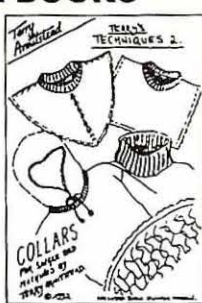
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04

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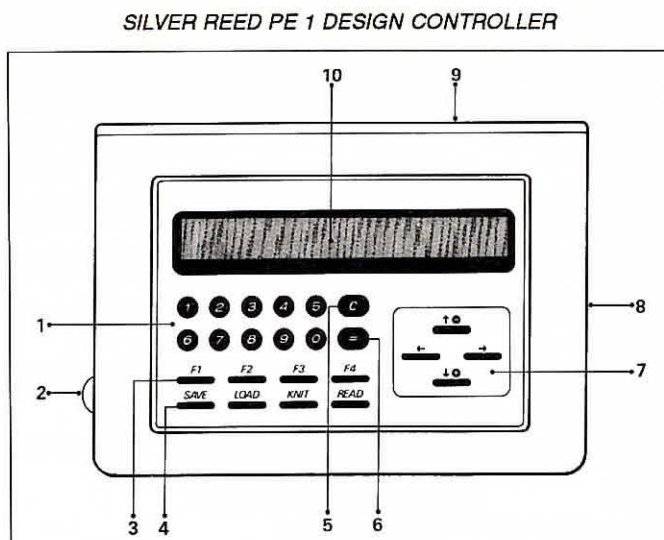
THE PE 1 DESIGN CONTROLLER – Part 2

Welcome back to part 2 of the Silver Reed PE1 review! Last month we covered the items marked 1 to 3 on the diagram, so hopefully I'll manage to get through all the rest of the buttons this month. You might find it helpful to have a 'refresher read' of last month's article before embarking on this one.

Maggie Dyke

Directly under the Function Keys are the Mode Keys (number 4 on the diagram). Unlike the Function Keys, these do have names:—

SAVE
Saves a pattern on to a memory card.
LOAD
Brings a pattern back from a



memory card.

KNIT

Feeds the pattern through the design controller and makes it work like the card reader in the EC 1.

READ

Reads the pattern from the design card in the EC 1 card reader into the design controller.

the screen.

MINUS KEY

Moves the pattern up the screen.

PLUS KEY

Moves the pattern down the screen.

RIGHT ARROW KEY

Moves the pattern to the right.

LEFT ARROW KEY

Moves the pattern to the left.

Numbers 5 and 6 on the diagram show the 'C' and '=' keys. These are oval and pink like the Numeric Keys. The top one is labelled 'C' which stands for clear or cancel. If you make a mistake, or want to cancel a sequence part way through, press this button. For example, if you are part way through telling the PE 1 that the pattern you are about to read in is 126 rows long and you press 127 by mistake, you can press the 'C' key and the last number will disappear. If you press 136 (so the 3 is wrong) you need to press the 'C' key twice to get rid of the 6 first of all, then the 3. The 'C' key takes away the last number or function entered.

There are a couple of points to note here. The Right and Left Arrow Keys only work when the pattern in the PE 1 is larger than the width of the screen. The Plus and Minus Keys work with any length of pattern. Also, if you press a Direction Key once, it will move the pattern in that direction by one stitch or row. Pressing it continuously will cause the pattern to move continuously. One last thing to note is that pressing any button on the PE 1 will make it beep once. If it beeps three times, the PE 1 is trying to tell you something is wrong, so check what you are doing and, if necessary, repeat the procedure.

Below the 'C' key is the '=' key. This is the opposite of the 'C' key, in that pressing it confirms what you have entered and then tells the PE 1 to get on with the next thing. Unless you inform the PE 1 that you have entered the information correctly, it could go merrily on its way doing something completely wrong. Which is something you could do without.

Whenever I come across a new piece of equipment like the PE 1, the first question I always ask is 'can I break it?'. I've not managed to break a PE 1 yet, although I was a bit worried when I encountered the brightness control, as I mentioned last month. So don't worry if the PE 1 beeps continuously – it isn't broken, it's just trying to save you time and effort by pointing out that something is wrong.

The yellow Direction Keys are labelled number 7. These only work once a pattern has been put into the PE 1 and they move the pattern around

Number 8 shows the position of the Memory Card slot. You have to put a Memory Card into the PE 1 if you want to



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save a pattern, or load a pattern which you saved earlier, back into the PE 1. The Memory Card goes into the slot by about one third of its length, so don't try to push it all the way in. A blank Memory Card is supplied with the PE 1, together with a battery.

When you use the Memory Card for the first time, you

need to put the battery in and format the card. Again, if you know about computers, you'll already know about formatting floppy discs. This is a very simple procedure and again, the instruction book shows you how to do it in detail. Once you've formatted the Memory Card, it will store patterns for you for a period of up to five years, when the battery will need changing.

SILVER REED PE 1 DESIGN CONTROLLER WITH MEMORY CARD



Whenever I format a new card, I always label it with the date on which it was first formatted, so I know when to change the battery. If you don't change the battery, you will lose the pattern stored. Also, if you format a Memory Card which already contains patterns, the process of formatting will erase all the information already stored. This is fine if you want to clear the card for new patterns, but not so good if you wanted to keep them! The display screen will ask you if you are sure before it goes ahead and clears the memory, so you do get a chance to change your mind if you are about to format a card by mistake.

Each Memory Card has the same size memory as the PE 1 itself, that is 200,000 stitches, or the equivalent of 20 design cards crammed full of information. The number of patterns the card will store depends on the size of each individual pattern. It will store one pattern 200 stitches wide by 1000 rows long, or two

patterns 50 stitches wide by 2000 rows long and so on.

Number 9 shows the position of the connection cord socket. The cord is double ended, so you don't need to worry about which end goes into the EC 1 and which end into the PE 1. If you look closely at the plug though, you will see an arrow which needs to line up with the cut-out parts of the PE 1 and EC 1 sockets. The last number on the diagram (10) shows the display screen, which shows the information you are putting in and the completed pattern. This is very handy because if you go away in the middle of reading a pattern, it will tell you where you got up to when you come back. The screen shows a section of the pattern which is 8 rows deep by 64 stitches wide.

That's just about covered the principles of the PE 1, so join me next month and we'll start putting all this information to use and read a pattern into the PE 1. Until next month. . .

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BACK OR FRONT ALIKE

With carriage at right and plating yarn feeder in position, push 149 [161, 173, 179, 191] Ns at centre of machine to WP with extra N at left. Push corresponding Ns on ribber to WP and arrange for 2x2 rib (2x1 N arrangement) as in Diagram 1. Using MC in feeder A, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Transfer 2 end sts at left to end Ns on main bed as in Diagram 2. Set RC at 000. Using MT-5/MT-5, K 46 rows. Transfer sts to main bed, leaving ribber Ns for 5 cables as in Diagram 3. Push up 1 N at each end on ribber to WP. Using MT-2/-2, K 1 row. Set RC at 000. Using MT/MT and with C in feeder A and MC in feeder B cont in cable patt from chart (placing cables as in Diagram 3). K 134 [140, 140, 152, 152] rows.

SHAPE ARMHOLES

Cast off 16 [16, 18, 20, 20] sts on main bed at beg of next 2 rows. 117 [129, 137, 139, 151] sts rem on main bed. K 86 [86, 90, 94, 94] rows. RC shows 222 [228, 232, 248, 248]. Transfer sts from ribber to main bed. Cast off loosely.

SLEEVES

With carriage at right and plating yarn feeder in position, push 65 [65, 71, 77, 77] Ns at centre of machine to WP with extra N at left. Push corresponding Ns on ribber to WP and arrange for 2x2 rib (2x1 N arrangement) as in Diagram 1. Using MC in feeder A, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Transfer 2 end sts at left to end Ns on main bed as in Diagram 2. Set RC at 000. Using MT-5/MT-5, K 36 rows. Transfer sts to main bed, leaving ribber Ns for 3 cables as in Diagram 4. Push up 1 N at each end on ribber to WP. Using MT-2/MT-2, K 1 row. Set RC at 000. Using MT/MT and with C in feeder A and MC in feeder B, cont in cable patt from chart (placing cables as in Diagram 4).

Shape sides by inc 1 st on main bed at each end on every 4th row until there are 123 [117, 117, 121, 121] sts

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Silver Reed standard gauge machines with a ribber and rib plating feeder.

MATERIALS

Celandine Sara Machine. (Yarn Guide No.10.)

1 x 350 g cone in Shade 1 (MC).

Celandine Dawn. (Yarn Guide No.11.)

1 x 300 g cone in Shade 8 (C).

GARMENT WEIGHT

Finished garment in third size weighs 450 g.

The fibre content of Sara Machine is 70% Acrylic, 20% Wool, 10% Alpaca. Dawn is 70% Super Kid Mohair, 30% Nylon. For further information about these yarns, please write to the following address:- Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ. Tel: 01943 466640. From 1st November 1995, the new address will be:- Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97 [102, 107, 112, 117] cm, 38 [40, 42, 44, 46] in. Actual size 102 [111, 119, 123, 131] cm, 40½ [44, 47, 48½, 52] in.

Length to shoulder 66.5 [68.5, 69.5, 73.5, 73.5] cm, 26½ [27, 27½, 29, 29] in.

Sleeve seam 45.5 [47, 48.5, 49, 49] cm, 18 [18½, 19, 19½, 19½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

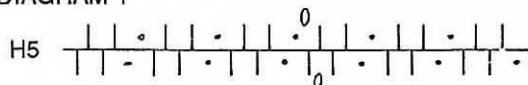
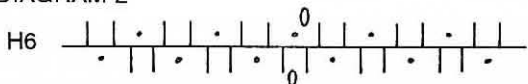
TENSION

29 stitches on main bed and 38 rows to 10 cm, 4 in measured over plated cable pattern (tension dial setting approximately 7/7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used purl side of knitting as right side of garment.
- Count Ns in NWP on main bed as sts throughout.
- Use close knit bar.
- When casting off stitches on main bed at armholes and top of sleeve, decrease rib stitch at edge. After casting off stitches, push edge ribber needle to WP.
- Move ribber stitch at edge one needle out when increasing.

DIAGRAM 1**DIAGRAM 2**

on main bed, then on every foll 6th row until there are 133 [133, 139, 145, 145] sts on main bed. RC shows 146 [152, 158, 160, 160]. Place marker at each end. K 21 [21, 24, 26, 26] rows.

SHAPE TOP

Cast off 6 [6, 7, 8, 8] sts on main bed at beg of next 12 rows. Transfer sts from ribber to main bed. Cast off loosely.

NECKBAND

Push 140 [140, 149, 149, 149] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MT-2 and MC, K 6 rows. Raise ribber and set to H5. Arrange corresponding Ns on ribber for 2x1 rib N arrangement. K 1 row on both beds. Hang comb and weights. Set ribber to H6. Transfer sts on main bed for 2x1 N arrangement. Using MT-4/MT-4, K 10 rows. Using MT-5/MT-5, K 24 rows. Using MT-4/MT-4, K 10 rows. Transfer sts for st st. Using MT-2, K 6 rows. Using WY, K a few rows and release from machine.

PRESSING

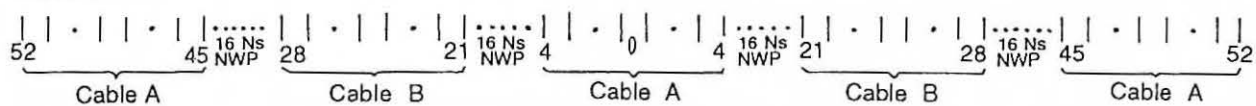
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

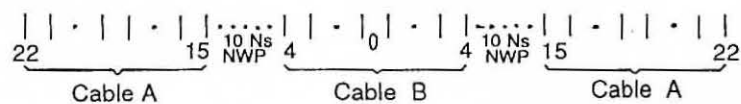
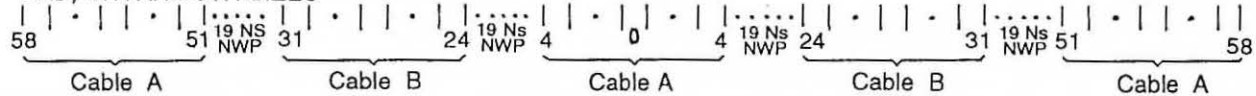
Mark back and front neck as shown on measurement diagram. Using a zig-zag stitch, work two rows around neckline. Cut out excess fabric close to stitching line. Join shoulder seams. Join neckband seam. Pin one edge of neckband into position on right side. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold in half and catch down on inside to encase stitching line. Set in sleeves sewing rows above markers to cast off sts at armholes. Join side and sleeve seams just inside the edge ribbed stitch.



DIAGRAM 3 1ST AND 2ND SIZES



3RD, 4TH AND 5TH SIZES



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Celandine has always deserved and maintained its high reputation for supplying extra-special, quality yarns and to make way for several new yarns, introduced this year, there are some unrepeatable bargains available at the moment. These yarns are being offered at greatly reduced prices, so now is the time to send for shade cards and details.

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The 'glitter look' is back again this winter and you can take advantage of Celandine's acrylic/glitter nylon yarn for only £3.99 a cone in 20 different shades. To add that extra sparkle, gold and silver metallic yarns are also on special offer.

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If you haven't tried DAWN super-kid mohair, it's very soft, fine and silky and far less likely to cause irritation than ordinary mohair. It is available in 19 shades and one 300 gram cone goes a long, long way. Celandine LISA is a suri-alpaca yarn, much finer and softer than ordinary alpaca and lovely to knit.

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Many of you will regularly use the popular yarns but for those of you who have not yet been tempted, do try JAMIE - a superwash, four ply wool; SIENNA - a mixture of silk, cotton and acrylic or SARA/MACHINE - a soft and pretty acrylic, wool and alpaca blend.

If you'd like to know more about Celandine's yarns, please send £2.50 - which is fully refundable - to Celandine Ltd, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ. Visa and Access cards are accepted. Please note that, as from 1st November 1995, their new address will be Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire, LS29 8EZ.



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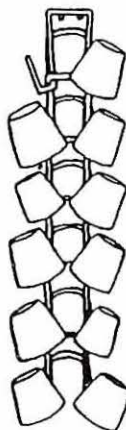


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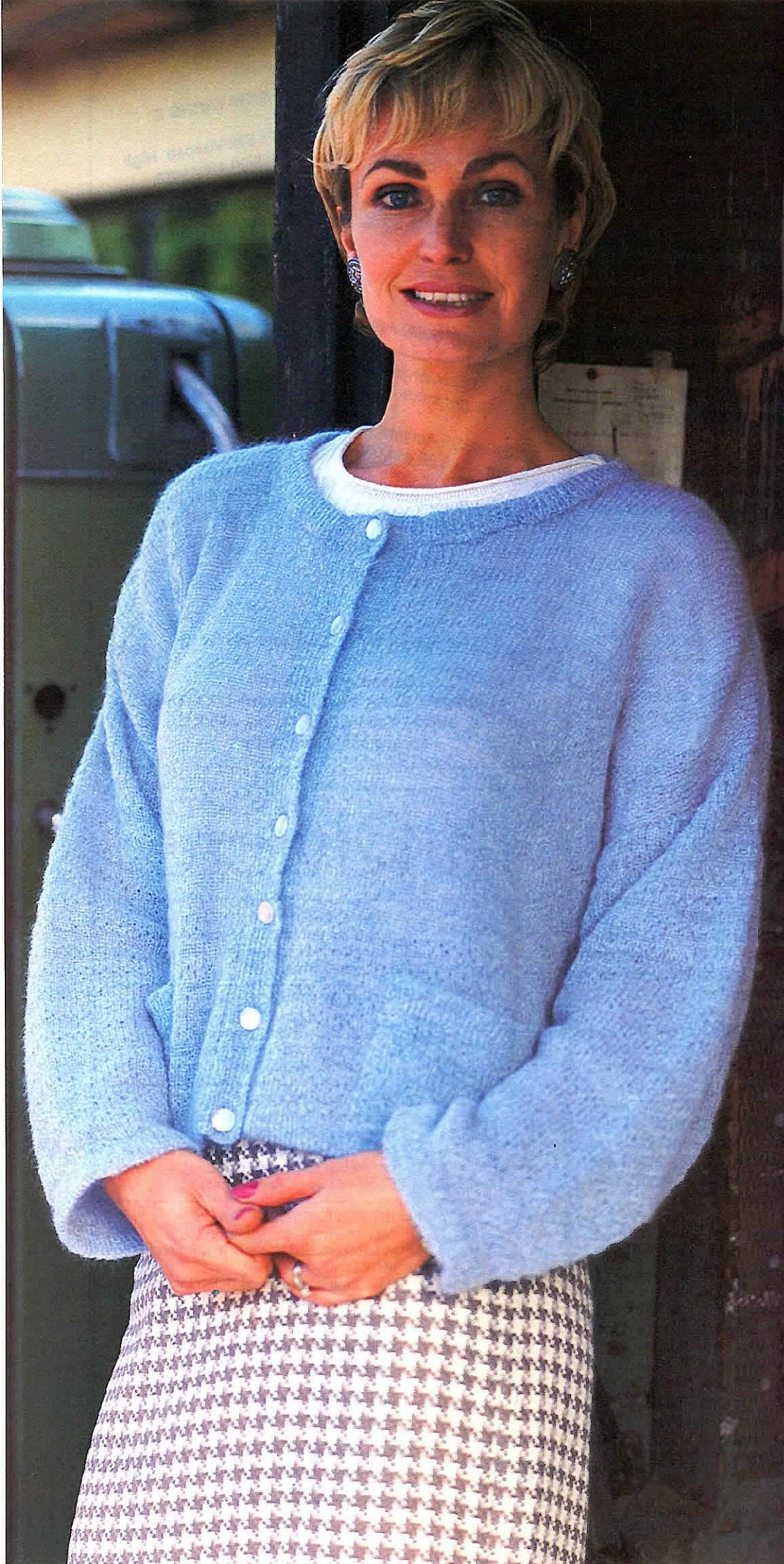
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PATTERN

Release card and cont in tuck stitch. K 5 rows. Lock card and cont in plain full needle rib/double rib. K 5 rows. These 10 rows form pattern.

BACK

With carriage at right, push 134 [146, 160] Ns on each bed at centre of machine to WP for full needle rib/double rib. * Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Insert card and lock on first row. Set RC at 000. Using MT/MT, K 20 rows. Set RC at 000. Cont in pattern *. K 113 rows. Place marker at each end. K 133 rows. RC shows 246. Place marker between sts 26 and 27 at left and right of centre 0 on main bed. Cast off.

RIGHT FRONT

With carriage at right, push 64 [70, 77] Ns on each bed at centre of machine to WP for full needle rib/double rib. Work as for Back from * to *. K 113 rows **. *** Place marker at left edge. K 85 rows. RC shows 198. K 1 row extra for Left Front.

SHAPE NECK

Cast off 8 sts on each bed at beg of next row. Dec 1 st on each bed at neck edge on next 10 rows. K 2 rows. Dec 1 st on each bed at neck edge on next and every foll 4th row until 41 [47, 54] sts rem on each bed. K 18 rows. Cast off ***.

LEFT FRONT

Work as for Right Front to **, then from *** to *** reversing shaping by noting alteration in number of rows worked and reading right for left.

SLEEVES

With carriage at right, push 68 Ns on each bed at centre of machine to WP for full needle rib/double rib. Work as for Back from * to *. K 6 rows. Shape sides by inc 1 st on each bed at each end on next and every foll 6th row until there are 80 sts on each bed, then on every foll 7th row until there are 126 sts on each bed. K 12 rows. RC shows 210. Cast off.

POCKETS

With carriage at right, push 30 Ns on each bed at centre of machine to WP for full needle rib/double rib. Using MY, cast on and K 5 tubular rows.

MISTY MOHAIR

2

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS

Celandine Dawn. (Yarn Guide No.11.)
1 [1, 2] x 300 g cones in Shade 1 (MY).
7 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 265 g.

The fibre content of Dawn is 70% Super Kid Mohair, 30% Nylon. For further information about this yarn, please write to the following address:— (From the 1st November) Celandine Limited, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 99 [108, 119] cm, 39 [42½, 47] in.

Length to shoulder 53 cm, 21 in.

Sleeve seam 45.5 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26.5 stitches on each bed and 48 rows to 10 cm, 4 in measured over pattern (tension dial setting approximately 2/2).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

b) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

c) On Brother electronic machines, place pattern over centre 0.

Carriage is at right. Set machine for full needle rib/double rib knitting. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT/MT, K 1 row. Cont in pattern. K 45 rows. Cont in plain full needle rib/double rib. K 20 rows. Cast off.

NECKBAND

With carriage at right, push 100 Ns on each bed at centre of machine to WP for full needle rib/double rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT/MT, K 25 rows. Cast off.

BUTTONHOLE BAND

With carriage at right, push 9 Ns on each bed at centre of machine to WP for full needle rib/double rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT/MT, K 6 rows. * Counting from left edge, make a buttonhole over Ns 4 and 5 on each bed, K 31 rows; rep from * 5 times more. Make another buttonhole over same Ns as before. K 6 rows. RC shows 198. Cast off.

BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes.

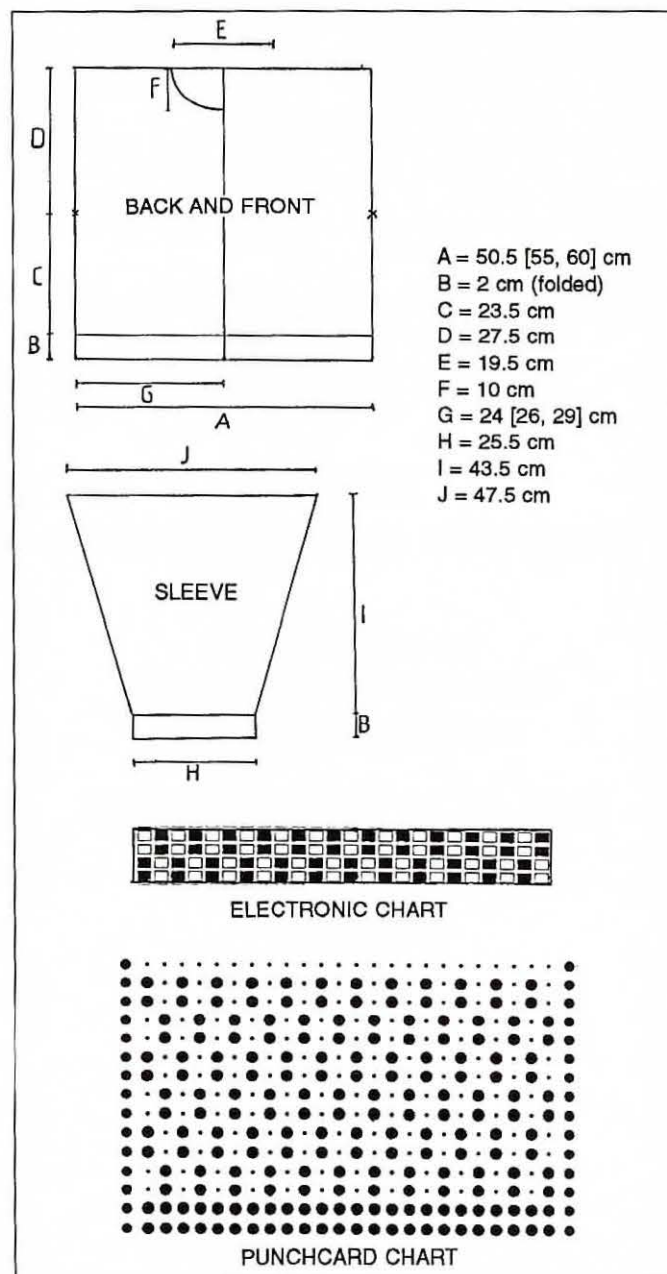
PRESSING

With wrong side facing, block

knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves between markers, stretching slightly to fit. Join side and sleeve seams. Fold pocket tops, lower bands and sleeve bands in half to inside and catch down. Sew pockets into position. Sew neckband into position, fold in half to inside and catch down. Sew front bands into position. Finish buttonholes and sew on buttons to correspond. Until Next Month . . .



LATCH ON

PERSEVERANCE AND PERVERSENESS

For the few last months I have been giving tips for beginners. This month I urge newcomers to 'stick at it' everything will work out in the end.

Joan Lafferty

I have had students who faithfully follow my lessons, doing well with their knitting - then they strike 'the wall'. Learner drivers will know what I mean. All goes well for the first few lessons, then everything seems to go wrong and you feel inclined to tear up your licence.

However, learning to drive a car differs from machine knitting in that you usually NEED to learn to drive a car, but not necessarily to work a machine. So if you have a couple of failures, don't give up; I assure you it will all turn out right in the end if you persist.

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I had occasion to give myself the advice to persevere the other week - not with the knitting machine, but the sewing machine. I have found that people seldom take to both machines with the same passion. Although I have done a lot of dressmaking (by necessity during the war), the knitting machine is now my first love. I suppose it is because with that one is really creating something, more or less from scratch.

Let's consider dressmaking. We buy someone else's pattern (all right, I know we follow patterns in knitting - although I personally seldom do this), then we go out and buy a length of material and possibly some trimming that someone else has created. With knitting, we create the fabric and possibly the trimming as well - or that's my theory, anyway!

Some weeks ago, I decided I had a lot of oddments of pretty material and that I should do something with them. For one thing, they took up room in the cupboard that might more usefully have been employed in storing cones of yarn! I also have a wadded quilt - because I can't stand sleeping under a duvet! So, as it needed recovering, I decided I would make a 'crazy' patchwork cover, since my sewing machine produces a splendid 'feather stitch'. (This simply means there's no need to turn in the raw edges!). All went well until the bobbin ran out.

All sewing machines of my acquaintance require the user to turn off the 'up and down' mechanism of the needle before re-winding a bobbin - and no way could I turn this knob. Even my faithful 'geriatric aid' for getting the lid off jam jars and the like was no use. However, I didn't worry too much, because I had another couple of bobbins already wound in white. Since it was a complicated stitch these soon ran out as well. I then used up a small amount of very pale blue before, of course, I really did need to wind another bobbin. I still could not get the wretched knob to budge.

Normally at this stage, I go and make a cup of tea or coffee and consider the matter.

But by this time it was late in the evening, so instead of struggling any more with the knob, I used my 'geriatric aid' to cope with the cork on the sherry bottle that I had been keeping to entertain visitors.

Whether it was the sherry or not, I don't know - but it suddenly occurred to me to ask myself what I would do if my knitting machine seized up in a similar way. I'd go to the oil bottle, of course! So, protecting the table from spills, I squirted a few drops of oil on the offending screw and went off to bed. In the morning the knob turned easily! I could have given up overnight, but I don't like these mechanical things to get the better of me.

The quilt cover was completed easily and is a splendid success. I know I could have made a patchwork using the knitting machine and I may do this at some time, but remember, I wanted to use up the oddments of material! Not that this has been entirely successful, since I still have a lot of bits left. A few cushions covers maybe - but not just yet, because the knitting machine and the computer have been neglected too much as it is!

When I did get back to knitting, I decided on a lace jumper. This is another area where one needs to persevere. Beginners spot a delightful lace pattern and decide they must 'have a go'. I know that Silver Reed and Knitmaster machines do one stroke lace, but I feel that it is somewhat limited and the more complicated patterns, called 'Fashion Lace', require the knitting carriage to be used in much the same way as Brother and Toyota machines use the separate lace carriage. 'The more complicated the pattern, the more strokes of the lace carriage' is usually the order of the day, so I try to choose a pattern that requires a regular number of strokes of the lace carriage in relation to the number of knit rows.

On this occasion, I used Pattern No.107 from Stitch World. This has the benefit of having eight rows of plain knitting between the lace patterns, so it is easy to stop and start, if necessary, without losing one's place in the pat-

tern. Some patterns are not written with plain rows in between, but often one can include them, or add more rows than the original.

When using a punchcard, I have a look at the 'curved arrows'; these indicate the plain rows, so if they come in a regular pattern it is easier to get into a rhythm of, say, four strokes of the lace carriage to two of knitting. I have used one particular ready-punched card from the Brother Volume 10 set, No.432, a good many times. It gives a pretty pattern of diamonds and flowers (or thereabouts), which looks quite complicated, but is worked in the 'four and two' rhythm mentioned above. This can also be split up with a few plain rows between, so it is a very useful card. (I believe these ready-punched packs are like gold dust nowadays, but someone at a knitting club may have one and members are usually only too pleased to help each other.) So knitting lace is definitely a matter for perseverance, but the end result is well worth it.

I have called my article 'Perseverance and Perverseness'. I think I have now covered the former, but what about the latter? We have all heard of the perverseness of inanimate objects! New knitters think that theirs is the only machine that drops everything off on the floor, but we all do it - not so often as at the beginning maybe, but it can still happen. Sometimes the yarn runs out, which is probably our own fault for not checking, but it can be that there is a knot in the yarn which comes untied. This does not happen very often, but I have known it to occur.

Making my lace jumper I was required to knit two rows plain. The first row from right to left knitted perfectly; the second from left to right did not knit, but fortunately did not fall off either. This has happened to me from time to time and I think it is because one takes the carriage just far enough for the first row to knit off, but not far enough to catch the yarn to knit the second row. I'm sure I couldn't do this if I tried to prove my point

- I'm only grateful that on this occasion it didn't all fall off.

The next problem I had to face was how to get it right? I know beginners and some old hands would say, 'Take the carriage off and put it on the other end'. I do occasionally do this, but remember, I was knitting lace. This would have meant moving the lace carriage, re-seating the main carriage, knitting the row and putting the lace carriage back. It would be much easier to set the main carriage to slip (left part button in, or left lever according to the make of machine), then go across. As long as all needles are in working position, the stitches will not drop. At this stage you have to cancel the 'slip' mechanism, or you are sure to forget and knit the row! Now turn the row counter back two numbers and the charting device as well, if you are using one. Do you see what I mean about the perverseness of inanimate objects?

I had yet another example of perverseness while knitting

my lace jumper. All of a sudden the yarn collapsed about my head! The tension wire on the yarn mast had snapped - no doubt due to metal fatigue. I have only had this happen twice in 40 or more years of machine knitting. Fortunately I have a couple of other Brother machines, so could 'lend' myself another wire - but it would have been a disaster if I had only one machine and was knitting with two colours. So perhaps this machine was not as perverse as it might have been. So do persevere, the 'perverseness' only happens occasionally, but I mention it because new knitters think it is caused by something they have done wrong, so they get dispirited.

Now I have written all these rude remarks about the machine, I dread going back to do some more knitting. I have moved the computer out of the knitting room, because I swear the machine used to read what I was writing and took umbrage! Or does it pick up the message through its own computer? If I have any trouble I will let you know!

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this is an important consideration. If transferring to the new needle setting involves complex transfers, this often results in an untidy edge or an ugly line of transfers after the welt.

The easiest way to decide how to cast on for a particular rib is usually to sit at the knitting machine, set up the needles for the cast on and decide how they should be transferred. If no particular needle setting is necessary, cast on with the rib to be used for the welt; then experiment by transferring to two or three different needle settings across the width of the sample.

When selecting the needle setting to be used for a particular garment, always check that this will be suitable not only for the garment but also for the selected yarn. When knitting ribbed skirts, for example, a 5x5 rib transferred from a tight 2x2 rib is ideal for a fine bouclé yarn such as Bramwell Astrakhan, but unsuitable for a smooth fine yarn because the rib would then be too tight and likely to cling. Textured yarns in general knit looser ribs than smooth yarns – as many of my readers will have discovered for themselves when trying to achieve a tight welt with yarns of this type.

Tighter, more elastic ribs are usually knitted with needle settings which involve needles in work on both beds in approximately equal numbers. The simplest examples of this are 1x1 and 2x2 ribs, which are used to knit tight welts. Contrast these with needle settings which have all needles in work on the main bed, with blocks of needles out of work on the ribber. This type of setting is frequently used for ribbed skirts, since the completed fabric is fairly flat and not as likely to cling.

Fig.2 is a sample of two different needle settings. Using a fine yarn (Duomagic) on the H setting, this gives two different types of 5x5 rib. After knitting the circular rows and one rib row, the needles on the left side of 0 were transferred to a true 5x5 rib by moving alternate pairs of needles on both ribber and main bed:—

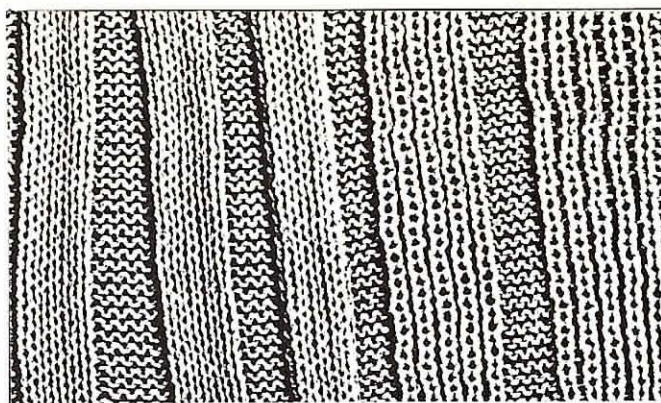


FIGURE TWO

.....
.....

The needles on the right side of 0 were transferred to a 5x5 rib on the ribber only, by transferring only alternate pairs of needles on the ribber to the main bed:—

.....
.....

The two halves of this sample were both knitted on exactly the same number of needles. Look at the difference between the apparent widths of the two halves in Fig.2. It really is amazing that one

type of rib is so much tighter than the other. The tighter type of rib has only limited applications, since not only does this type of fabric cling when used for any type of garment, but the maximum width which can be knitted is also severely limited.

IDENTICAL OR MATCHING ENDS?

When using any double bed needle setting for knitting a garment, it is very important to ensure that the ends are set up correctly. When knitting most garments, including sweaters, tunics, jackets and waistcoats, all that is required

is that the rib setting is centred on the needle bed, which means that both ends should be the same – that is, identical ends.

The easiest way to achieve this is to start transferring stitches from the centre of the needle bed. However, since most settings do use odd numbers of needles and to ensure that end needles are on the main bed, it is often better to lay out the needles on both beds as they should be after transferring for the main needle setting. Change this to the cast-on needle setting to work out how to cast on and transfer the stitches.

For a limited number of garments, mainly ribbed skirts, the pieces must be sewn into a tube which matches at each of the seams. In this case it is essential to work out the needle setting both for casting on and for the main rib very carefully. At each end the number of needles on the main bed should be the size of one block plus two needles to allow for seaming. Using the example of the 5x5 rib, the two ends of this should total five stitches plus two for seaming, a total of seven. The fabric should be cast on with three needles at one side and four needles at the other side on the main bed. When one stitch from each side is taken into the seam, this leaves a block of five stitches, matching all the other blocks in the fabric.

Needles should be set up in the same way, not only for simple needle settings without stitch patterns, such as those shown in Fig.1 and 2, but also for the more complex fabrics, including stitch patterns and/or racking, which I will be exploring later in this series.

Next time, the subject will be that very popular fabric, Fisherman's rib, with some suggestions of ways to make it easier to knit. Don't forget that Diane's latest book, Double Bed Fabrics, which also includes patterns for sweaters and jackets which are very easy to knit, is still available post free – until the end of October. Please send a cheque for £5.25 payable to Diane Bennett to 9, Huntley Grove, Nailsea, Bristol, Avon BS19 2UQ.

NEW

ELECTRONIC KNITTING MACHINE BROTHER – KH970

We hear that Brother is to launch a new electronic knitting machine this autumn – the KH970. It has a standard gauge needle bed and a control box with a full graphic back-lit LCD, used to enter all programming information.

The control box can be operated on or off the needle bed for ease of programming and is simply connected via an interface cable when you are ready to knit. Instructions can then be followed from the screen.

There are 500 patterns built into the machine and in addition, it has an empty memory for storing your own designs including those with three or four colours in a row.

Garment shapes can be drawn and, by entering the measurements from your tension swatch, shaping instructions can be calculated.

There is also a very useful Advice Key which explains certain items on the LCD, while information can be loaded or saved from cartridge or disc drive.

The new Brother KH970, on view at the National Knitting Exhibition at the NEC in October, complements the existing Brother range, including the KH965i, which will still be available. For further information, contact your local Brother stockist or write to Jones & Brother, Shepley Street, Audenshaw, Manchester M34 5JD.

SINGER SPECIAL

KNITTING COMPUTER BASICS

This month we are going to delve into some matters technical, to find out how knitting computers work.

Angela Gordon

The knitting computer is nothing to do with the current trend for connecting our knitting machine to personal computers. It is a small device which looks like a large pocket calculator, fits on to the back of the needle bed by the row counter and plugs into the mains with a transformer. The pattern information is advanced by a magnetic trigger attached to the back carriage.

It is a very useful device indeed, allowing us to knit a tension swatch in any yarn and stitch pattern, choose the style of garment from the pattern book that comes with it and knit a garment which will fit. It is important to realise that, when choosing a design to knit, it is really only the style of the design we are looking for. We can knit whatever stitch technique we wish.

PATTERN SOURCES

The styles in the book are fairly basic and somewhat old-fashioned looking, but take a closer look at the Explanations Book. You can see from the garment diagrams that we have drop shoulder, inset sleeve, raglan and set-in sleeve sweater programmes. There are cardigans, summer tops, jackets, dresses and even baby and children's designs. These can be changed in length and width, as well as stitch pattern, to suit our individual preferences.

Further programmes can be found in the Passap and Pfaff Form Computer Book and Model Books, which have a very fashionable collection of styles in each issue. Although these are produced for the Passap and Pfaff Form Computer, they can also be used with the Singer Knitting Computer. Model Books are expensive, but choose them carefully and you will soon have an extensive collection of interesting styles from which to select.

Additionally, although pat-

terns in knitting magazines do not give the programmes to enter into the knitting computer, we can generally find a shape that is similar in style and measurement.

PROGRAMME LINES

To use this device for creating exactly what we want to knit, it is necessary to know what some lines of the programme do. The important ones are those relevant to choosing the correct basic size and those which we can alter. We will look at each one of these lines in turn to find out how we can make any necessary adjustments.

The first row of figures across the top of the programme for each piece, is the garment size code, not the measurement. The difference being, for example, that a size 36 is not a 36 inch chest or bust measurement; in fact, it is actually an 84 centimetre chest or bust size which measures only 33 inches. This line does not form part of the programme and is never entered into the computer.

To work out which size to knit, you must know your own measurements in centimetres. A tape measure with inches on one side and centimetres on the other is invaluable if you normally work in inches. To compare your own measurements with the basic sizes, you will need to make a note of your chest

or bust size, hip, waist, breadth, total garment length and sleeve length – all in centimetres. Use your measurements to help select the correct size from the table on Page 7 of the instruction manual.

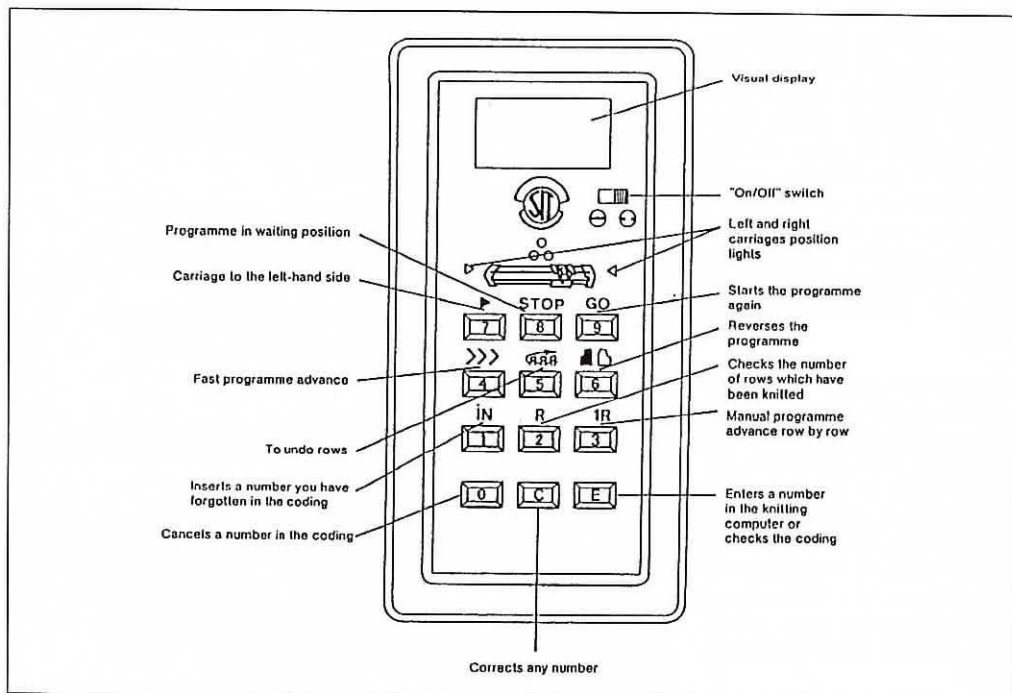
There is no explanation of the breadth measurement but after checking my standard table of measurements, I suggest that it is most likely the measurement across the back from shoulder point to shoulder point.

Now compare the measurements of your chosen size with your own. On the back and front pieces, the row above the letter D is the garment's chest/bust measurement - increase this measurement by typing in yours on the line marked D. The row above letter E is the garment's total length - increase or decrease this measurement, next to E.

On the sleeve, the row above the letter F is the width of the widest part of the sleeve. If you have increased the chest measurement you must then add half this increase to the figure above Code Row F on the sleeve and enter the answer on row F.

The length is the only figure which can be made smaller, width can only be made larger. Therefore, you should always choose a size smaller than your own measurements

DIAGRAM reproduced from the SINGER 2331 Manual courtesy of Singer UK Ltd.



if yours do not match exactly.

The amount of ease added to the garments in the book is very minimal, a very old-fashioned two inches on average. You can work out how wide a piece is by dividing 40 stitches by the number of millimetres in Row 2 (not counting the size line) of the Code and multiplying the answer by 10. The result is the number of stitches per centimetre. Divide the number in Row 5 by the number of stitches in one centimetre and the answer is the width in centimetres at the cast-on edge.

It is quite a good idea to go through the book, working out the number of stitches and rows per centimetre and the width and height measurements. Write the tension per centimetre next to Row 1 and 2 and measurements on to the diagrams. This will help when you are looking for a suitable style.

To increase the width of the garment you are knitting, you can knit the next or even two or three sizes larger, provided you check that the figures for the sleeves and overall length will not be drastically affected. Alternatively, you can increase the figure in Row Code D to the size you want as described above.

As an example of how to select a suitable style and work out our own pattern, I am going to knit a Fisherman's rib tunic. To allow for the more generous ease allowance used today, I shall look through the diagrams and find one with suitable measurements. I am not overly concerned with style, all I want is a square inset sleeve. I also do not care about the neckline shaping, because I will knit two backs and cut and sew the neckline. For a size 14 sweater, I should like the width of each piece to be approximately 55 centimetres and the length to be around 65 centimetres.

The first programme I checked out was 2/111, the Lady's Sweater on Page 3 of the Explanations Book which came with the computer. The shape looks good and the largest size is 50 centimetres which I can easily adapt. However, look at the armhole

depth or sleeve top. Look at the figure above Code F on the sleeve programme, this is the maximum width of the sleeve and it shows only 40 centimetres. This gives us an armhole depth of only 20 centimetres - much too shallow for a comfortable fit.

I ran through the programme with the original tensions, using the +1R (No.3) Button, noting the number of rows knitted in each section and converting them to centimetres.

I tried several ways to change the armhole depth. I made the total length longer, but this just increases the side seam below the armhole. I reduced the side seam (Row 16) and the number of rows knitted in this section became less but, even though the total length was specified, the armhole section did not get longer. So, by shortening the side seam measurement I had shortened the whole length.

At that stage, I decided to give up on this diagram and find another one. Pattern 5/119, the Lady's Set Jacket on Page 11 has appropriately the measurements I want. The width of the back is 55 centimetres. The length is 75 which is too long - but I can easily change that. The top of the sleeve is 51 centimetres which gives a nice loose fit and the sleeve length is 53 centimetres, again slightly too long but easily changed.

There are no ribs on either sleeve or body pieces because this is a jacket design with bound edges. I will not be putting ribs on my tunic style, so that suits me fine. If I did want ribs I could reduce the total length by the amount of rib, stop the computer after casting on the specified number of stitches, knit my own number of rib rows and then start the computer again.

Make a copy of the original programme for the back and sleeve and enter your own measurement adjustments - see the table. I am using Forsell Naturell at tension 2.5/2.5 with Half Fisherman's rib setting. So, if you would like to knit along with me, knit a tension swatch and leave it

BACK (and front)		SLEEVES	
Original	Adjusted	Original	Adjusted
118	118	118	118
140	140	140	140
H	51	H	51
L	187	L	187
158	158	82	82
3	3	3	3
3	3	3	3
38	38	38	38
158	158	146	146
3	3	3	3
3	3	3	3
50	50	48	48
75	75	53	53
E	65	E	49
100	100	98	98
184	184	7	7
136	136	2	2
7	7	0	0
36	36		
0	0		

TABLE SHOWING ORIGINAL AND ADJUSTED PROGRAMMES

to rest, all ready for the next issue.

The tension swatch of 40 stitches and 40 rows is too small for accurate measuring. Double the number of rows and stitches and then halve

the resulting measurements. Count only the needles on the back bed and bring up a matching number of the front.

Next month, we shall key in the final figures and knit the sweater.

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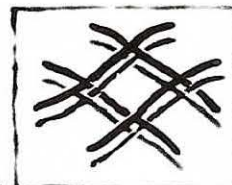
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*Designed by
Angela Gordon*

BACK

MT-3. Program pattern 537, row 1 and set garter carriage to cast on 176 [184, 194, 200] sts. Reset RC at 000. MT. Program Pattern 1 and K 12 rows. Program Pattern 2 and K straight to RC 162.

SHAPE ARMHOLES

Cast off 13 [15, 17, 18] sts at beg of next 2 rows. Dec 1 st at both ends on alt rows 12 times. 126 [130, 136, 140] sts. Program Pattern 3 and K straight to RC 240 [242, 242, 244].

SHAPE SHOULDERS

Cast off 5 sts at beg of next 8 [12, 14, 8] rows. Cast off 4 sts at beg of next 6 [2, 0, 8] rows. Cast off rem 62 [62, 66, 68] sts.

LEFT FRONT

MT-3. Program Pattern 537, row 1 and set garter carriage to cast on 95 [100, 104, 108] sts. Reset RC to 000. Carriage is at left. MT. Program Pattern 1 and K 12 rows. Program Pattern 2 and K straight to RC 162.

SHAPE ARMHOLE

Cast off 13 [15, 17, 18] st at beg of next row. Dec 1 st at left edge on alt rows 12 times. 70 [73, 75, 78] sts. K 1 row. Program Pattern 4 and K straight to RC 219 [221, 221, 223].

SHAPE NECK

Cast off 12 [13, 14, 16] sts and K 2 rows. Cast off 4 sts and K 2 rows. Cast off 3 sts and K 2 rows, twice. Dec 1 st on every row 16 times. 32 [34, 35, 36] sts. Note that shoulder shaping starts on row 240 [242, 242, 244] as follows:- Cast off 5 sts at beg of next 3 [5, 6, 3] alt rows. K 1 row. Cast off 4 sts at beg of next 3 [1, 0, 4] alt rows. K 1 row. Cast off rem 5 sts. Knit Right Front, reversing shaping and making buttonholes over 4 sts, 7 Ns from the edge on RC 91, 121, 151, 181, 211.

SLEEVES

MT-3. Program Pattern 537, row 1 and set garter carriage to cast on 194 [196, 198, 200] sts. Reset RC to 000. MT. Program Pattern 2 and K straight to RC 118.

SHAPE ARMHOLES

Cast off 13 [15, 17, 18] sts at

beg of next 2 rows. Dec 1 st at both ends on alt rows 7 times. Program Pattern 3 and cont to dec 1 st every 3rd row 5 times. Cast off rem 144 [142, 140, 140] sts.

CUFFS

Cast on 92 [95, 98, 101] sts. Program Pattern 3 and K 40 rows. Remove sts from machine. With right side facing, gather cast on edge of Sleeve to fit the needles used for cuff. Push all sts behind latches. Return cuff sts to Ns and pull through sleeve edge. K 1 row and cast off loosely.

COLLAR

Cast on 166 [168, 172, 178] sts with waste knitting. MY. Program Pattern 3 and K 24 rows. MT-1. Program Pattern 532 (1x1 rib) and K 24 rows. Cast off.

PRESSING

Wash knitted pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Steam lightly and allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Attach collar by backstitching open stitches on right side and slip stitching cast off edge on wrong side. Close edges of collar with oversewing. Set in sleeves and join sleeve and side seams. Neaten buttonholes and sew on buttons and two press studs at collar edge. Work cross stitches on the plain vertical stripes over each purl stitch marker. Knot ends and put a dab of fabric glue on each knot to stop it unravelling.

2 1

PATTERN 1
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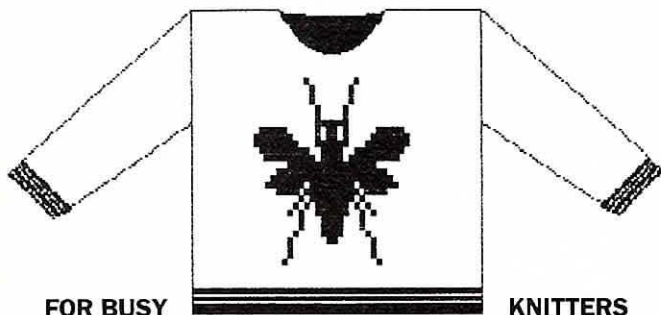
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D3

NATURAL LUXURY

3

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for all Brother electronic machines
with a garter carriage.

MATERIALS

Mohair Lambswool and Silk Double Knit. (Yarn Guide
No.13.)

850 [900, 1000, 1100] g in Natural (MY).

GARMENT WEIGHT

Finished garment in third size weighs 865 g.

The fibre content of this yarn is 70% Mohair, 15%
Lambswool, 15% Silk. For further information about this
yarn, please write to the following address:— *Blakemore
Farm, Little London, Longhope, Gloucester GL17 0HP. Tel:
01452-830630.*

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and
mock rib instructions, please look under Pattern Information
in Contents list on page 5.

MEASUREMENTS

To fit sizes 10 [12, 14, 16]. Please note that size 16 has
slightly less ease than the other sizes due to the number of
needles on the needlebed. Sizing, however, is generous.
For actual measurements, please refer to diagrams.

Instructions are written for the first size, larger sizes follow in
brackets. If only one figure is given, it applies to all sizes.

TENSION

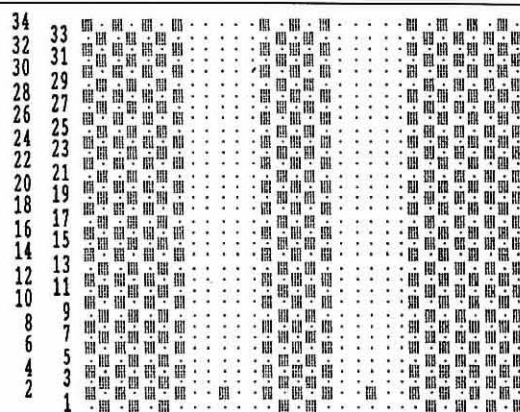
35 stitches and 31 rows to 10 cm, 4 in measured over
Pattern 3 (tension dial setting approximately 9).

26 stitches and 40 rows to 10 cm, 4 in measured over
Pattern 2 (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

A) Copy mylar sheet patterns before starting to knit.
b) Complete ready-to-use patterns are available on disk with
for Designaknit and Brother FB100 users with accompany-
ing Working Notes for £10.50 from Angela Gordon, 29 St
Helens Road, Sandford, Wareham, Dorset BH20 7AX. Tel:
01929 551073.

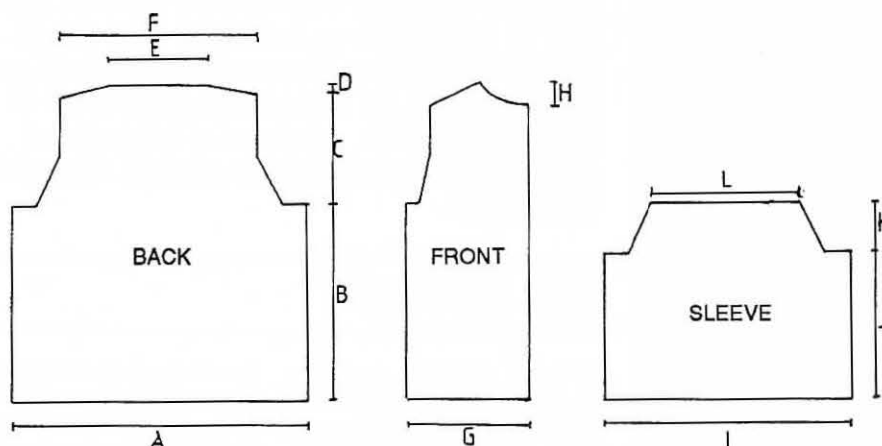
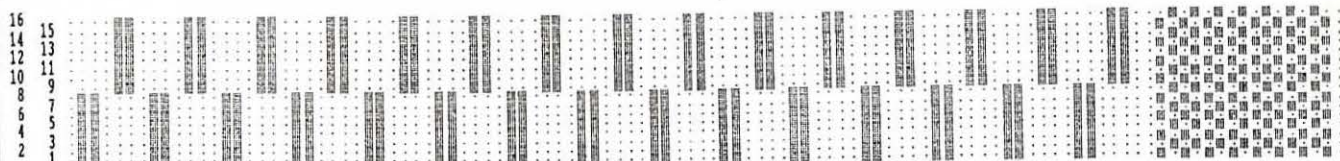


PATTERN 2
30 sts x 34 rows

PATTERN 3
6 sts x 16 rows



PATTERN 4
108 sts x 16 rows



A = 67.5 [70, 74.5, 76.5] cm
B = 40.5 cm
C = 25 [25.5, 25.5, 26] cm
D = 4.5 [4.5, 4.5, 5] cm
E = 17.5 [17.5, 18.5, 19] cm
F = 36 [37, 38.5, 40] cm
G = 36.5 [38, 40, 41.5] cm
H = 10.5 [10.5, 10.5, 11] cm
I = 74.5 [75, 76, 76.5] cm
J = 29.5 cm
K = 9.5 cm
L = 41 [40.5, 40, 40] cm



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D5



KELIM FABRIC



MOTIF AND GREEK BORDERS

INSPIRATIONS

THE EASTERN MEDITERRANEAN INFLUENCE

Countries of the eastern Mediterranean, such as **Greece, Turkey and Persia**, are rich in embroidery, weaving and other textile traditions. Geometric symbols and borders play an important part in all of these traditions, as does a balance of colour and symmetry of design to create 'harmony'.

Iris Bishop

These borders patterns which I have designed in the eastern Mediterranean style, can be repeated to create all-over fabrics, or combined in many different ways. Here are just a few possibilities but, if you are feeling experimental, try some of your own individual variations.

YARNS AND COLOURS

These designs are equally effective in bright or neutral colours. Random-dyed yarns can also work well when used alongside a plain, neutral colour. I have used mainly wool to give a rich fabric in keeping with, for example, the Kelim design. Chenille and other luxury yarns, even if only used for a few rows, again add richness and 'quality' to the fabric.

KELIM FABRIC

This design can be used as a simple border pattern, or repeated to create an all-over Fair Isle design.

To knit as a border, knit 2 plain rows in the background colour, before and after knitting the 27 rows of Fair Isle pattern. Use any rich, dark colour as the background in feeder 1 and a light or bright colour as the contrast in feeder 2.

To use as an all-over fabric, knit as a straightforward Fair

Isle design, repeating the pattern without any plain rows between repeats. The design works well in two colours only, but to create the multi-colour effect illustrated, knit as follows:-

* Rows 1-8 = black in feeder 1, dark red in feeder 2.
Rows 9-12 = dark blue in feeder 1, dark red in feeder 2.
Rows 13-20 = dark blue in feeder 1, gold in feeder 2.
Rows 21-22 = blue/grey in feeder 1, gold in feeder 2.
Rows 23-27 = blue/grey in feeder 1, sand in feeder 2.
Repeat from *.

GREEK BORDER

Knit this border (based on Greek embroidery motifs) with cream as the background colour in feeder 1 and mink, or any mid-tone colour, as the contrast in feeder 2.

MOTIF BORDER

Knit with cream as the background in feeder 1 and any dark colour in feeder 2. I like to 'shade' this border as follows:-

With cream in feeder 1 throughout, knit 6 rows blue/grey, 6 rows dark blue and 6 rows black in feeder 2. You can similarly 'shade' other colours, for example gold, red and black, on alternate repeats of the border. To combine the Greek and Motif borders as illustrated, knit one plain row in cream between each border.



BORDER FABRIC

BORDER FABRIC

The 10 rows of this pattern are useful as a border design with a light colour in feeder 1 and a dark colour in feeder 2.

To knit as an all-over fabric you simply repeat the 10 rows of the pattern without plain rows between. (Punchcard machines: Punch out the 10

rows of pattern, 4 times, so that the card is long enough to join.)

To create a multi-colour effect, either use a random-dyed yarn, or stripe the colours as follows:- Knit with cream in feeder 1 throughout and the following colours in feeder 2:- 6 rows

dark brown, 2 rows red, 6 rows black, 2 rows turquoise. Repeat this colour sequence throughout.

STITCH PATTERN CHARTS

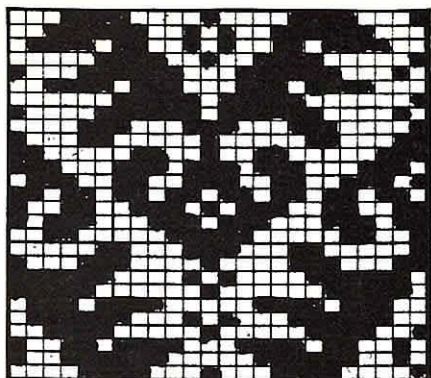
The charts overleaf can be traced directly on to a mylar sheet. The reverse (wrong) side of the design is shown so that they can also be

copied on to a blank 24-stitch punchcard.

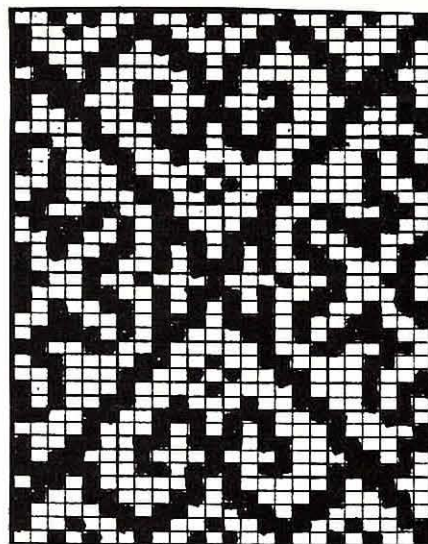
Each black square of the chart represents a hole to be punched in the card. Users of electronic machines should check that theirs is set to knit the correct view of the design.

Until next month. . .

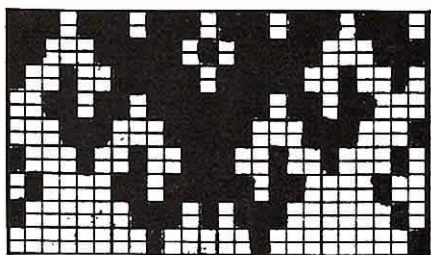
►30



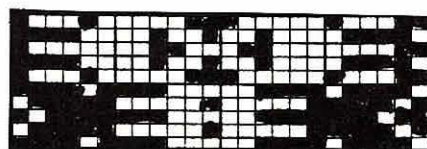
KELIM FABRIC



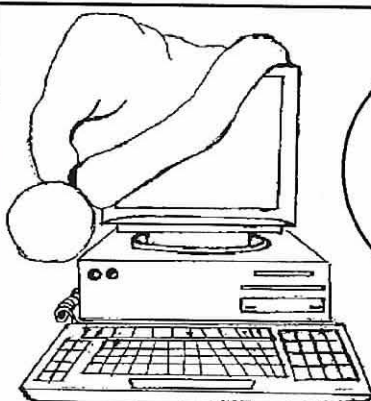
GREEK BORDER



MOTIF BORDER



BORDER FABRIC



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FAIR ISLE PATTERN BACK AND FRONT

Using MT-1 and MC, K 2 rows. Release card and cont in Fair Isle. * Using MT, K 4 rows MC/B and 6 rows MC/A. Rep from * 20 times more. K 4 rows MC/B. Cont in st st. Using MT-1 and MC, K 2

rows. These 218 rows form pattern.

SLEEVES

Using MT-1 and MC, K 2 rows. Release card and cont in Fair Isle. * Using MT, K 4 rows MC/B and 6 rows MC/A. Rep from * 13 [13, 14] times

more. K 4 rows MC/B. Cont in st st. Using MT-1 and MC, K 2 rows. These 148 [148, 158] rows form pattern.

BACK

With carriage at right and using MC, cast on 162 [178, 194] sts at centre of machine

in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st st *. Insert card and lock on first row. Set RC at 000. Cont in Fair Isle patt. K 128 rows. Place marker at each end **. K 90 rows. RC shows 218. Push 54 [62, 70] Ns at left and right to HP. Using WY, K a few rows over rem 54 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 62 rows. 28 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 95 [103, 111] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 60 [68, 76] sts rem, then on every foll alt row until 54 [62, 70] sts rem. K 9 rows. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over 28 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 74 sts at centre of machine in 1x1 rib. Work as for Back from * to *. Insert card and lock on first row. Set RC at 000. Cont in Fair Isle patt. Shape sides by inc 1 st at each end on every row until there are 78 sts, then on every foll 3rd row until there are 114 [114, 108] sts, then on every foll 5th row until there are 150 sts. K 2 [2, 6] rows. RC shows 148 [148, 158]. Cast off loosely.

RIGHT SHOULDER

Push 54 [62, 70] Ns to WP. With K side of right back shoulder facing, replace sts

LANTERNS

4

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Sport 4-ply Wool. (Yarn Guide No.11.)

1 x 500 g cone in Cream (MC).

Yeoman Cannelé. (Yarn Guide No.10.)

1 x 250 g cone in Sandstone (A).

1 x 250 g cone in Thyme (B).

GARMENT WEIGHT

Finished garment in second size weighs 575 g.

The fibre content of Sport is 100% wool and Cannelé is 100% mercerised cotton. For further information about these yarns, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 106 [117, 128] cm, 42 [46, 50½] in.

Length to shoulder 68.5 cm, 27 in.

Sleeve seam 49 [49, 51.5] cm, 19½ [19½, 21½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off with a latch tool.

NECKBAND

Push 154 Ns to WP. With K

side facing, pick up 33 sts down left side of front neck, 28 sts across front neck inc 2 sts evenly, 33 sts up right side of front neck and 54 sts across back neck inc 4 sts evenly and place on to Ns. Unravel WY. Set RC at 000.

*Designed by
Barbara Tobias*

Using MT-1 and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 28 rows. Transfer sts for st st. Using MT-1, K 1 row. Using WY, K a few rows and release from machine.

ing spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

LEFT SHOULDER

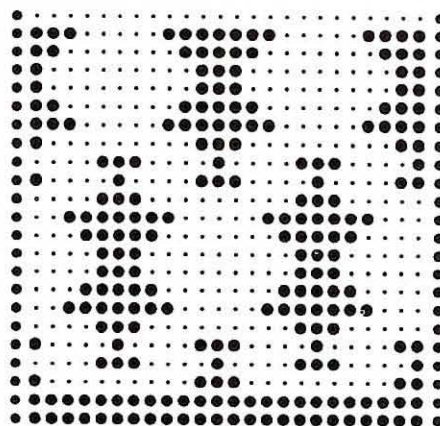
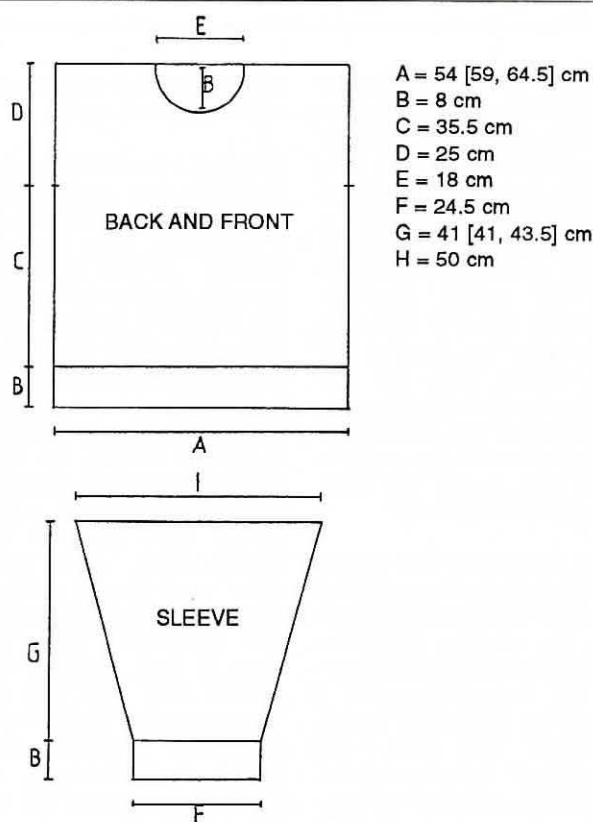
Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully follow-

MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.



PUNCHCARD CHART

QUESTION TIME

TIPS FOR KNITTING FABRICS

This month I would start with a little tale that has a moral! The name of the tale will be revealed at the end!

Pat Coulston

I wanted to sell a Brother KR850 ribber. Jane lives in Devizes, about 60 miles from Bournemouth where I live and she knew that one of her club members wanted one – so, on my behalf, she sold it for me. Jane and I arranged that we would meet in Salisbury, which is about 30 miles away for each of us. She would give me the cheque and I would give her the machine. We would have a spot of lunch and enjoy a quick look round the town before returning home.

I had thoroughly test-knitted the ribber; it was in very good condition and knitted beautifully. So, allowing myself an hour for the journey and leaving the dogs 'on guard', I closed the front door, saying to myself 'now have I got everything?' Yes, I was sure I had. There was nothing special to take to Jane, so, off I whizzed.

I was about eight miles from home, just approaching a big roundabout and thinking how nice it would be to see Jane again when I realised that I hadn't brought the ribber with me! By this time I was, of course, in the wrong lane and as time was short, I had to do it... I drove right round the roundabout (in the wrong lane of course) and home again. (Thank goodness there was nothing behind me!) I returned home to be greeted by barking dogs so I calmed them down, picked up

ribber, loaded it into the car and whizzed off again.

This time, I went all the way to Salisbury and arrived only about twenty minutes late. It's a nightmare of a town for parking – all little roads and one-way streets – but eventually I found a parking place and paid for the ticket. Jane and I met, had a bite to eat, then started our wander around the shops specialising in craft or knitting. We were simply in search of ideas but as we came out of a gorgeous shop called *The Mouse Hole*, Jane spied some yarn! It was shiny, a rayon or something similar and moderately fine. The cone of grey weighed four pounds and cost just £4. There was also a choice of a wonderful midnight blue (which Jane bought), an emerald and black. We discussed, for ages, what we would do with it, how we could share it (there was so much) and all the other things that knitters spend so long discussing.

Some time later and really pleased with ourselves, we wandered back to the car park to pick up the ribber from my car and take it to Jane's car. I found my car and... oh no, oh yes, there was that little polythene envelope tucked beneath the windscreen wiper. It couldn't be – it was – a parking ticket. Instead of paying 60p for two hours (which I meant to do) I had

put in 40p for one hour. The car had been there two and a half hours! There was nothing I could do; it was entirely my fault, so I had to pay up and look big!

Now to return the yarn that caused all the problems! The label said 'Standard Duraco, S twist – 47 Gunmetal, Courtaulds, Made in the U.K.' So what exactly had I bought that cost me £4 for the cone, plus a £25 parking fine, plus petrol for the wasted 16 miles, plus the original 60 mile journey and (what a bargain) only 40p for the car park.

Once home, I started to experiment with my 'bargain'. Naturally, because it was so slippery, it played up when I started to knit, falling off the cone in chunks. I wound the length that was playing up on a wool winder, cutting up a pair of tights (another £1!) to pull over the outside of the cone to stop the yarn slipping off. It didn't work because the cone was too big – and that was another £1 down the drain!

These are some of the experiments I tried with the yarn:–

SINGLE BED

I tried knitting the Duraco with one strand, then with two strands of Hobby. Both samples looked horrid! I tried plating with Hobby – and it still looked horrid! I tried plating it with Artistic; it looked very nice and made a firm, even and – when steam pressed – acceptable fabric. I knitted plated tuck stitch, using Silver Reed (or Knitmaster) Card 3 – a four row tuck stitch pattern; it looked good and I liked it. However, the downside to this was that it needed very heavy weighting or the stitches didn't knit off properly.

DOUBLE BED

These samples had more possibilities. Again I knitted in tuck stitch, using an irregular needle set up. I finally found a stitch I liked and, at present,

all that remains is to finalize the pattern, knit long lengths, steam press it thoroughly and 'cut and sew' it for a loose fitting overtop. I saw one like this at an exhibition which, the wearer told me, was priced at £200. Perhaps there's still a chance I might get some of my money back! The title of my tale is, as you can guess, **'A Bargain Is Not Always What It Appears To Be'**.

On the other hand, I must tell you about a wonderful book I purchased recently from Knitmates at Anne Kent's Knitting Machine Exhibition in Croydon. It is called *The Prolific Knitting Machine* and it is by an American lady called Catherine Cartwright-Jones. I originally fell in love with it because of its illustrations, which are quite superb. Catherine draws all her many diagrams using cats, mice, hedgehogs, rabbits, bulldogs, lions, bears, kittens and so on for her models – instead of boring old humans! There are animal cartoons which are quite hilarious – fat cats, thin cats, odd shaped cats – and to see animals used as models for hats, gloves and various garment shapes is wonderful! The subject matter of the book is 'half fashioning', known to us in the UK as various aspects of 'cut and sew'. She does not really 'shape' anything – she just knits and then 'half fashions'. She deals with sweaters, coats, capes, big people, little people to name just a very few topics.

I would just love to quote something for you from her writing, but cannot do so because I have not sought her permission. However, I am sure I can mention a few words from the fly leaf:–

'Why do so many sweaters languish unfinished, unloved and unworn? And why do so many knitting machines sit in closets, rarely used? A knitting machine is a wonderful tool, although there are tricks to using it. This book will teach you to leap over the obstacles between lovely skeins of yarn in your arms and one of a kind garments which will warm the hearts and bodies of the people you love. I let the knitting machine do what it does best – make fabric – and I do the shaping

with the help of a sewing machine, in a technique called half fashioning. It's simple and it works - for sweaters, coats, capes, vests, caps, mittens and gloves. You can make practical, beautiful garments that work - for any body.'

I keep on dipping into this book and enjoy it so much. It is produced in America but obtainable in the UK from Knitmates in Crawley or from Diane Bennett. The price is £14.50 and it's worth every penny. Postage would, of course, have to be added to this price. Get in touch with Wendy Clarke at Knitmates, or Diane, for more information.

I am going to make one of my ladies blush now - but, I will give her a 'nom de plume' and call her Jill!

The telephone rings and Jill says, 'I am in a real pickle. Trying to do a tuck stitch pattern - you know, the one you lent me a few weeks ago and it just will NOT work'.

I reply, 'But the spring on one of the cams on your carriage is broken, isn't it?'

Jill answers, 'No, I had that fixed'.

Pat says, 'OK, tell me exactly what you are doing'.

Jill continues, 'I'm doing some rib, using the cast-on comb so I have nice even weighting. I transfer the stitches to the main bed then I put in the punchcard and do the programming row. However, when I start to tuck, I get all loops and then complete jamming up'.

Pat wonders, 'Have you any stitches next door to each other that are tucking?'

Jill answers, 'No, the pattern is one stitch tucking, five out of work, repeated all across for four rows, two plain rows, then it changes and other stitches tuck'.

Pat confesses, 'I give up - can you come round?'

Jill says, 'Right away' and she did.

Now I have to say that I did not come up with the answer

immediately. Maybe it was the heat - I am writing in August and we are in the middle of a heat wave - but see what you can make of it.

Diagram 1 shows part of the punchcard. I put it in my Brother machine and did the selection row. Of course, what happened is something I should have spotted as soon as I saw the card - there are five needles selected in upper working position and one needle in working position all across. I looked again at the punchcard.

This time I got it . . . did you? I am sure you did. Jill had punched holes where she should have left blanks and left blanks where she should have punched! This is actually a very easy mistake to make. Of course with a clever electronic machine, all you need do is press the appropriate button and the pattern would automatically be reversed, so you would be able to remedy Jill's problem without difficulty. Jill had to repunch her card!

TIP

Experienced knitters should skip this next bit - it's not for them - but for those who have difficulty in remembering whether the holes or the blanks knit or pattern, try the following:-

Look at the famous Silver Reed (or Knitmaster) Card 3 (see Diagram 3). This is probably the most popular card that has ever been produced and I think every punchcard knitter is familiar with it. It is often knitted in tuck stitch.

If you have ever used it for tuck stitch, you know that every fourth stitch tucks and the three stitches in between knit a plain stitch.

Look at the card again. Refer back to what I just said. Every fourth stitch tucks. So, that means the blanks do the tucking and the punched holes do the knitting.

You can now use this bit of information for every punchcard. Whenever you look at a punchcard in future and try to work out which is which, just think back to Card 3. Allow the picture of the punchcard to come into your mind and see the biggest area is

punched out and the smallest area is blank. Yes, that means punched holes equal plain knitting and blanks equal tuck.

To work out a Fair Isle card, I tackle it a little differently. Imagine a cat punched out on the card. The punched area - the cat - will be the second colour whilst the blank will be the background or the main colour. Now when you look at a punchcard for Fair Isle, you will know that the punched out area will be colour two, whilst the blank will be colour one, the background colour. These holes and blanks flummoxed me for years until I thought of it in the above way.

One other little point for Brother knitters.

TUCK STITCH

When the carriage has selected the needle in pattern, the needles that are in upper working position knit a plain stitch, but the needles that are in working position knit the tuck stitch.

FAIR ISLE

When the carriage has selected the needles in pattern, the needles that are in upper working position knit the second colour or the pattern - for example, a cat. The needles that are in working position knit the main background colour, colour one. I hope this helps.

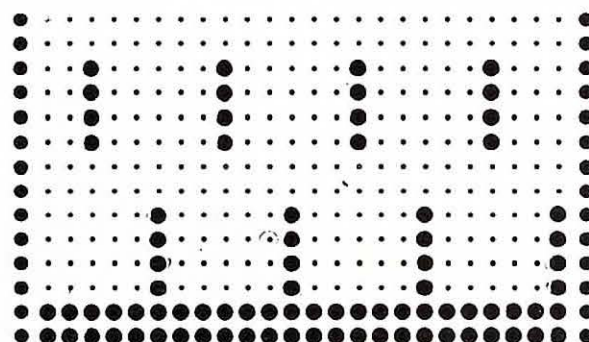


DIAGRAM ONE - Jill's Card

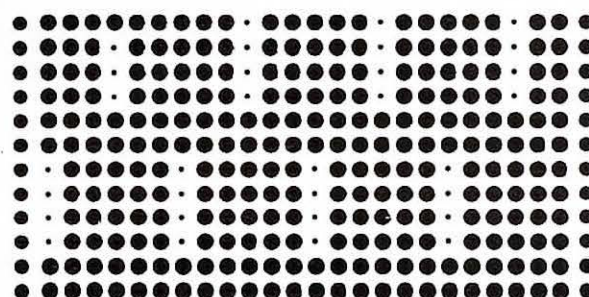


DIAGRAM TWO - The card now correctly punched

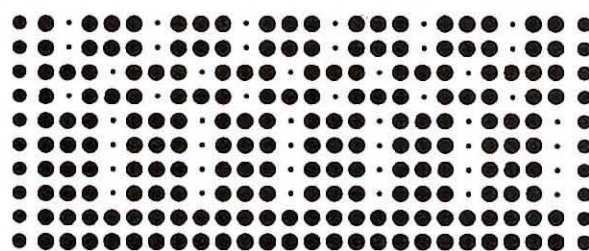


DIAGRAM THREE - Silver Reed punchcard 3

C REATIVE INTARSIA

COMEDY AND TRAGEDY

The two masks of comedy and tragedy, is the second design in a series depicting the different areas of The Arts. Last month it was painting – this month drama.

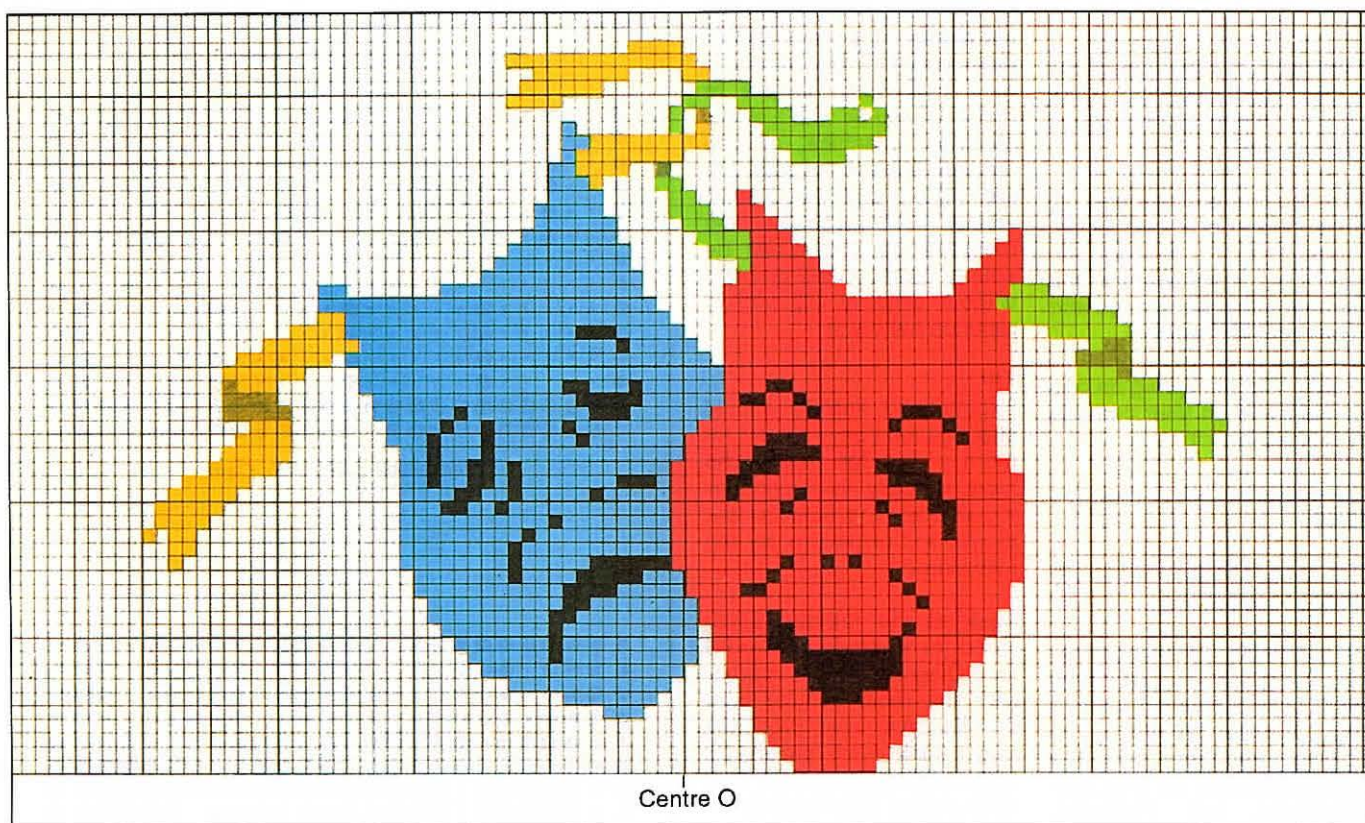
I have used bright colours for the graph but you can knit the design in your own favourite colour scheme. An especially striking combination would be silver Lurex for the tragedy mask, gold Lurex for comedy and bronze Lurex for the ties, all on a black background.

As with all of my intarsia designs, if you want the knit-

ted motif to come out the same way round as the graph, turn the graph upside-down.

Start knitting on row 1, which is now at the top, knitting the left of centre 'O' on the graph on the left half of your machine and the right of centre 'O' on the right half of your machine. Work down row by row to complete the motif.

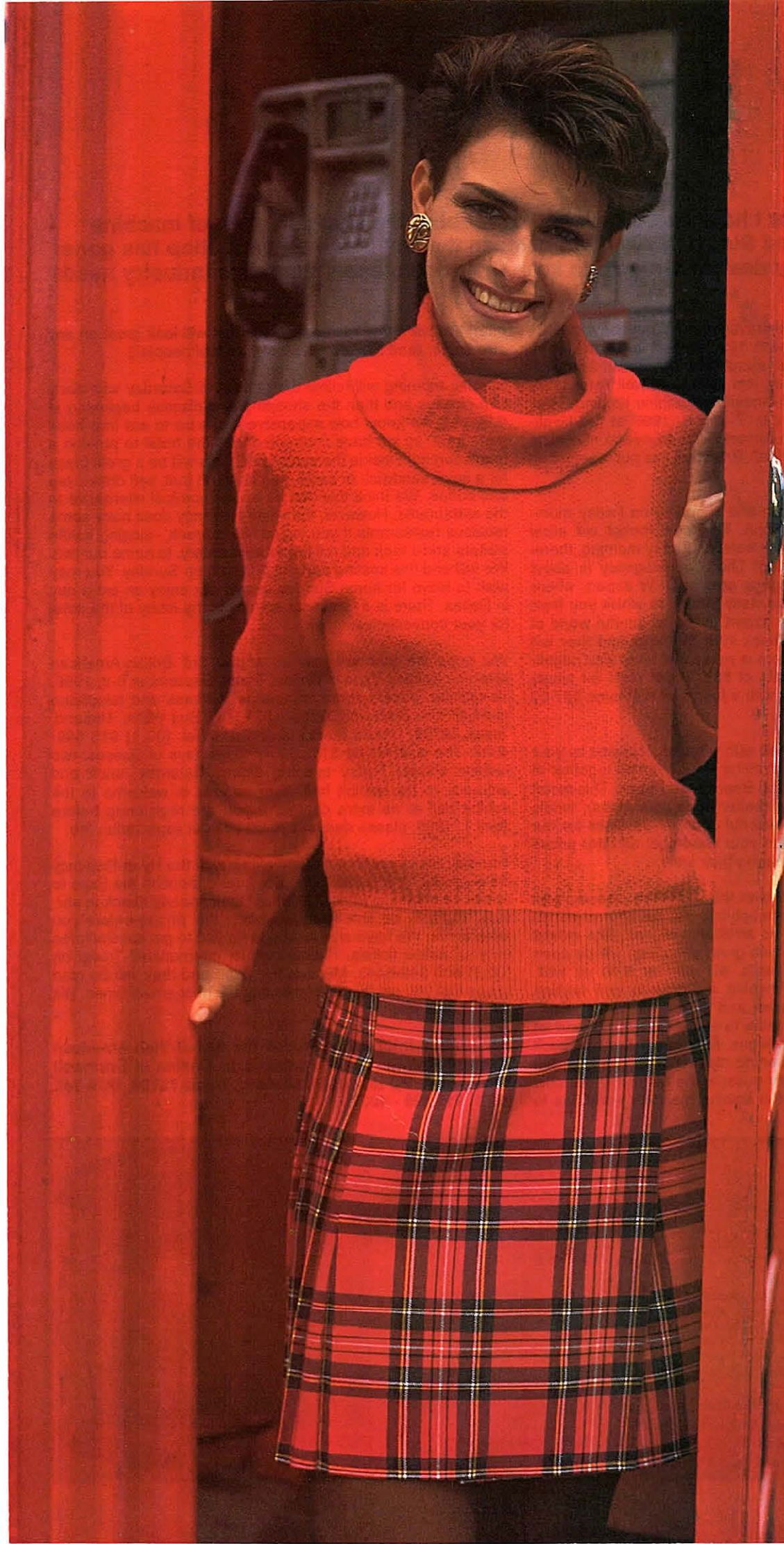
Terry Armitstead



The Woolleys

by Doug Baker





MACHINE KNITTING IN AMERICA...

new beginnings

During the past year I have heard over and over about the sluggish state of machine knitting in the United States. My knitters bemoan the fact that their yarn shop has gone out of business, my dealers struggle to keep their doors open. What this industry needs is a new beginning!

What about a huge knitting extravaganza? What about over 35 teachers coming together with 1000 knitters to share ideas, tips and excitement? What about the 3rd British-American Machine Knitting Expo? Okay, lets do it! Bramwell Yarns USA, is sponsoring the 3rd British-American Machine Knitting Expo, to be held over September 6, 7 and 8, 1996 at the Hyatt-Regency, Dallas-Fort Worth Airport. With an eye to revitalization and a nose for a 'good deal', Bramwell has put together an outstanding package.

We will begin with registration and shopping on Friday morning. Classes will begin at noon. This new format will allow many attendees to arrive at the hotel on Friday morning, thereby saving one night's lodging! The Hyatt-Regency is about three minutes from the baggage area at DFW airport, where there will be a continuous courtesy shuttle to whisk you from the hustle and bustle of the airport to the wonderful world of machine knitting. You can check in at the hotel and they will store your bags until your room is ready. We have also negotiated an exceptional room rate of \$87.00 per night for single occupancy - or split the cost with a friend for the same \$87.00 per night.

Friday afternoon will be packed with wonderful classes by your favourite instructors! Friday evening we will spend together at a TEXAS-sized barbecue at the Bear Creek Resort. This resort has a renowned golf course (better bring your clubs), tennis and volleyball as well as wonderful open air pavilions for our enjoyment. Begin now to plan your wardrobe; all door prizes will be given to attendees wearing their knits.

Saturday morning will begin with the early-bird classes from 7.00 am to 9.00 am. These are optional classes offered just as an extra, for which there is no additional charge. The exhibit hall (35,000 sq feet packed with great shopping) will be open at 9.00 am and regular classes will start at 9.00 as well. Saturday at lunchtime will involve a luncheon and fashion show featuring our designers and Bramwell Yarns. Each designer will come to every table to answer questions and let you look 'up close' at their designs. After lunch it will be back to classes and shopping. Evening meal time will be free, but after that, you return to be our guest at the fashion show. This show will highlight the best the knitting machine world has to

offer! We will show knitted fashions that will look great on any size knitter (and models who look like real people!).

Sunday morning will follow the pattern of Saturday with early bird classes and then the shopping and classes beginning at 9.00 am. We know how expensive it can be to eat in a hotel restaurant, so we have contracted with the hotel to provide a food court right inside the exhibit hall. This will be a great place for a quick sandwich or salad, yogurt, fresh fruit, soft drinks, tea and coffee. We think this can be an economical alternative to the restaurants. However, the Hyatt-Regency does have some fabulous restaurants if you would like a break - singing Italian waiters and a rock and roll hamburger eatery, to name but two. We will end this knitting party at 5.00 pm on Sunday. You may wish to leave for home Sunday evening or enjoy an extra day in Dallas. There is a rental car agency in the lobby of the hotel for your convenience.

We hope we you will join us at the 3rd British-American Machine Knitting Expo in Dallas, Texas, September 6-8, 1996. To register, please send your name, address and telephone number to:- Bramwell Yarns, USA, PO Box 8244, Midland, Texas 79708, United States of America. Tel: (00 1) 915 699-4037. The cost will be \$185.00 for three days of classes, two fashion shows, Friday evening dinner, Saturday lunch and entrance to the exhibit hall. Your spouse is welcome in the exhibit hall at no extra charge. If you are registering before April 1, 1996, please deduct \$20.00 off your registration fee.

You may make your hotel reservations with the Hyatt-Regency DFW on (00 1) 800 233-1234. Be sure to mention the Expo to obtain your special rates! Ask about their speedy check-in service. You may be able to register over the 'phone before you even arrive. We have also arranged for you to get special fares on your airline tickets. Please contact International Travel on (00 1) 800 342-8443. Mention the Expo and they will be glad to see that you get the best fares and the best arrival times. We hope to see you there!

For further information about the 3rd British-American Machine Knitting Expo, contact Lori Collins at Bramwell Yarns, USA, PO Box 8244, Midland, Texas 79708, USA Tel: (00 1) 915 699 - 4037.

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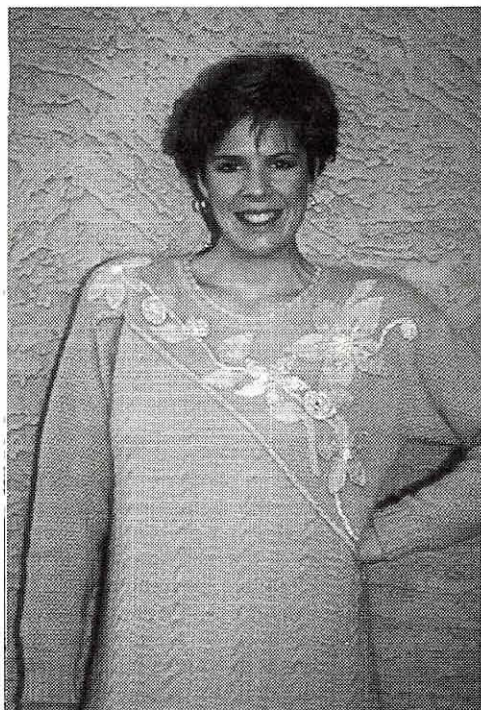
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There are some great ideas for Christmas Eve in one of the pattern books produced by Eileen Montgomery, designer of this cowl-necked sweater.

Santa's Stocking Workshop is a collection of Christmas stockings. Five different construction methods, for single and double bed machines, are given for flat and shaped

stockings. Eleven patterns in a variety of sizes are included with lots of ideas for creating your own special stockings.

Sweaters for Pre-schoolers has ten designs for pullovers, cardigans, jackets and a lace-edged tunic. All the designs are in five sizes to fit little ones of 12 months to six years. Styles include drop and saddle shoulders, raglan sleeves, crew and V necks. A variety of stitches have been used for the designs.

Baby's Choice has 18 co-ordinated garments and accessories for babies, newborn and up to 12 months old. Included are blankets, bunnings, bonnets, booties, socks, mittens and toys. Patterns are given for a lace dress, Fair Isle pullover with matching pants and two sweaters using unusual construction methods.

These three books have been written for 4-ply yarns on standard gauge punchcard or electronic machines. Each has a colour cover and spiral binding with black and white pictures, detailed instructions and diagrams. Each book retails for £7.25 which includes shipping and handling. **Order from Eileen Montgomery, 482 Townsend Avenue, Burlington, Ontario, Canada L7T 2B3.**

IMPRESARIO

One of the most exciting and innovative American knit design companies Impresario, specialises in beautiful pattern collections and user-friendly computer software.

The design collections are available in pattern books that come with disks or packets of charted designs. There are eight design collections currently offered which include:- The Cowboy Collection, Border Prints, Geometrics, Holiday, Blossoms, Fruits & Veggies, Prints and Patterns and Textures Book One, Elastic Fairisle. You will find between 30 and 65 different stitch patterns in each collection and these can be used on the garment styles shown or your own. The pat-

tern books include a disk with all of the stitch patterns (formats available are PCX, CUT, IFF and Brother) or graphs and there is a drawing with the pattern information for each of the garment shapes shown in the book.

Seedling Software is the perfect easy way to customise, resize, reshape, quickly change yarn and gauges or create original patterns for any type of knitting. You can produce graphic and written text instruction to view on screen or print out. There are four different programs for IBM or MAC.

For further information in the USA and UK, please see addresses in Impresario's advertisement on page 42.

TUCKED COWL

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Forsell 3 Ply Pure New Wool. (Yarn Guide No.8.)
1 x 400 g cone in Hollyberry (MY).

GARMENT WEIGHT

Finished garment weighs 360 g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address in the UK:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG or contact Nomi Lee Yarns, 1063 Rockville Pike, Rockville, MD 20852 in the USA, Westrade Sales, 2711 No 3 Road, Richmond, B.C. V6X 2B2 in Canada.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 91-94 cm, 36-38 in.
Actual size 102 cm, 40 in.
Length to back neck 53.5 cm, 21 in.
Sleeve seam 45.5 cm, 18 in.

TENSION

10 stitches and 19 rows to 1 in measured over tuck stitch (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

- The purl side is the right side.
- The ribbing and neckband are knitted with two strands, so wind a ball off the cone before beginning.
- The neck shaping is cut and sewn

Designed by Eileen Montgomery

BACK

With 2 strands of MY, cast on in 1x1 rib over the centre 200 Ns. Knit 33 rows in ribbing at main tension. Transfer ribber sts to main bed. With 2 strands of MY and MT+3, K 1 row in st st. Remove one strand and begin the tuck patt at MT. Knit to RC 212.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. Dec 2 sts at each end on next row. K 1 row. Dec 1 st at each end on alt rows 25 times. Dec by moving the edge st on to N 2 and pulling to HP to knit down. K to RC 134.

SHAPE SHOULDERS

Pull 4 Ns to HP on alt rows 8

times. Remove the sts for each shoulder on WY without knitting over the wraps and tucks with the MY. Remove the neck stitches on WY.

FRONT

Knit the same as the Back but with the punchcard reversed so that the pattern will match up at the shoulders. Join the shoulders by hanging the sts with the purl sides together. Be sure to pick up all the wraps and tucks from the last row in MY. Knit 1 row at Tension 10 and cast off with a latch tool.

SLEEVES

Cast on with WY and ravel

(nylon) cord over the centre 108 Ns. With carriage on the left, knit 1 row with one strand at MT. Begin tuck patt. Inc by moving the edge st on each side out 1 N and picking up a purl bar on to the empty N. Inc every 11 rows 12 times, then every 12 rows 12 times. Cont to RC 296.

SHAPE SLEEVE CAP

Cast off 6 sts at beg of next 2 rows. Dec by moving the edge st on to N 2 and pulling to HP to knit down. Dec 1 st at each end on alt rows 7 times. Dec 1 st at each end every 3 rows 10 times. Dec 1 st at each end every 8 rows 5 times. Dec 1 st at each end every 4 rows 7 times. Dec 1 st at each end every alt row 13 times. Dec 2 sts at each end on alt rows 6 times. Cast off the rem sts.

CUFFS

Pick up the first row of the sleeve over 72 Ns. There will be 2 sts on every other N. With carriage at the left and 2 strands of MY, knit 1 row at MT+3. Transfer every other st to the ribber for 1x1 rib. K 26 rows at MT. Knit 1 row at MT+6. Transfer the ribber sts to main bed. Cast off with a latch tool by pulling 1 st through the next across the bed.

COLLAR

Cast on over 184 Ns with WY and ravel cord. With 2 strands of MY, K 6 rows at MT+3. Remove the neckband on a garter bar or WY. Cast on over 200 Ns with WY and ravel cord. With 2 strands, crochet cast-on over the 200 sts. K 2 rows of st st with 2 strands at MT+3. Set RC at 000. Knit with one strand in tuck patt at MT. Dec 1 st on each side every 20 rows to RC 160. Cont in tuck to RC 180. Knit 1 row in st st.

Remove on a garter bar or WY. Rehang the neckband with the purl side facing you. Rehang the collar with the purl side facing you. K 5 rows with 2 strands at MT+3. Remove on WY.

PRESSING

Steam all the pieces carefully. Allow the collar edge to roll slightly.

MAKING UP

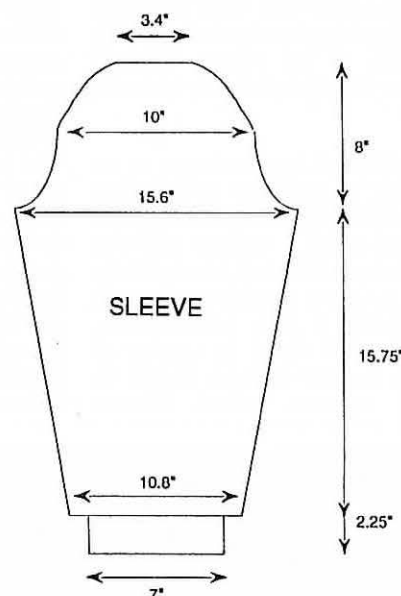
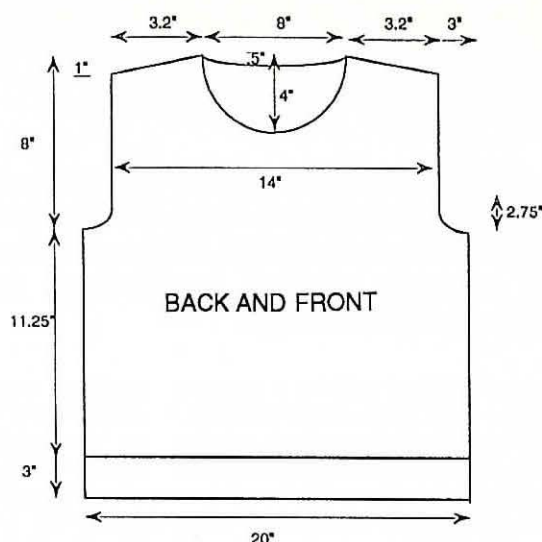
Mark the neckline and sew around with a straight stitch-zig-zag over the straight stitching. Steam the neckline before cutting.

Sew the seam of the collar. Crochet around the collar to stabilize the edge. Pin the collar in place around the neckline with the cut edge up against the top of the neckband and the seam at the centre back. Be sure that the collar will fold down with the purl side as the right side.

Backstitch the neckband on the outside. Slip stitch the facing to the inside.

Sew the side and sleeve seams. Run a gathering thread of WY around the top half of the sleeve cap. Pin the sleeve cap to the armhole with wrong sides together as in dressmaking. Gather the excess into the centre 5 in of the cap. Pin well. Backstitch the sleeve seam, keeping the gathering even.

On the sleeve edge of the seam, mark down 2 1/2 in on either side of the shoulder seam. Work a row of single crochet and a row of double crochet over this section. Steam the sleeve seam pushing the crocheting into the sleeve cap. Give a final light press.



TUCK PATTERN
24 sts x 4 rows

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From avid beginner to Haute Couture!

Manon Salois is a Canadian – une Canadienne Française. A graduate with Honours from the Sheridan College Fashion Design and Knit Program, Manon has been the recipient of many industry awards recognizing her contribution to fashion and knit design.

If you have the time to finish a garment properly, or that Cut and Sew is for knitters who have flexible standards, or who will settle for a garment without that professional finishing touch - you have been fed une grande ligne d'absurdité. Don't let your blood pressure rise just yet! Read on. Obviously you have not been exposed to the techniques advocated by Manon Salois in her Haute Couture series, or you would dismiss those nasty rumours.

Manon established her business in an Ottawa studio, where much of her effort is devoted to training. She primarily considers herself to be a teacher and she excels in this role. She has been able to merge her creative passions with this teaching ability, a rare combination. Dedicated knitters travel in excess of 2,500 miles to her Ottawa studio to exploit this unusual talent. Manon

received many requests from knitters across North America to produce a video on her techniques. The result is a 100-minute video guiding the viewer through every stage in the creation of a garment warranting an 'Haute Couture' rating. The *Haute Couture of the Cut and Sew Technique Using Knit Fabric* received an enthusiastic welcome. Many comments about the video included a request for a companion book - knitters can be quite demanding! The recently released book of the same name fills those requests. The book is published in a 6 in by 9 in spiral bound format. Its 112 pages are filled with illustrations to guide the reader through each step with emphasis on design, planning and calculations. Many helpful hints to avoid pitfalls are provided. This will be appreciated by any newcomer to Cut and Sew, especially when it comes to the dreaded moment when it is time to cut into the knit fabric. For vet-



eran Cut and Sew knitters, the finishing and fitting tips will catch your attention. A useful Stitch Reduction Chart is included on the back cover flap. The video is now available in PAL format. At this time, there is no UK or European distributor for products from Creation Manon Salois. The book and video are advertised in this supplement along with the information needed to order them for air mail shipment from Canada.

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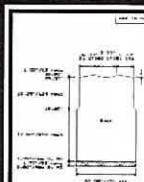
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Janet Pace

Janet Pace is an American knitwear designer with her own, individual look and here she tells us a little about herself and her designs.

'I come to you from the sewing world, therefore, Cut and Sew is my favourite activity. I have a degree in Clothing and Textiles from the University of Arkansas and concentrated on Art and Design because I knew I would never teach school children. In 1986, I started my design career with a line of Battenburg Lace patterns and Smocking patterns for women. I added a few craft patterns as well, Silk Painting being my favourite. I began machine knitting in 1991 while recovering from a back injury and I could immediately see the possibilities of combining sewing and knitting.

'I published two jacket patterns with woven and knit fabrics in the same garment (#KN-1 and #KN-2). Recently, I published the Cable-Fur Coat pattern (#KN-4) which is proving to be a very popular Cut and Sew project. The 'Chill Chaser Hat' book (#KN-5) contains the perfect accessories to wear with the coats! The charting device is my favourite way of shaping the knit, since working with full size patterns is so much like using sewing patterns. For this reason, I published the Charting Device Workbook (#KN-3) to help knitters make a set of master patterns from which to design. 'Stealth' (#KN-6) is a dynamic sweater and sneaky little skirt with pants hidden underneath. I have also brought the heirloom look to knitting by developing methods for Silk Ribbon Embroidery on machine knit fabric.

The 'Sunflower Power Vest' book (#KN-7) is a cheerful cotton vest (waistcoat to the British) with a basket of Silk Ribbon sunflowers.' We're sure you'll enjoy reading Janet's Workbook and using her patterns. For further information, you can write to her at PO Box 528, Searcy, Arkansas 72145-0528 or call (00 1) 501-268-8808 in the USA.

Cochenille

Many British readers will already be familiar with designer Susan Lazear as she is a regular visitor on lecture tours. Her company, Cochenille Design Studio, is based in California and best known for computer software, 'how-to' books and design aids.

Cochenille's design program, **Stitch Painter**, allows users to design knitted fabrics (or any other craft medium) on a grid. It is available in Windows, Macintosh and Amiga formats. A Gold version is available for Windows and Mac. **Garment Styler** is Cochenille's newest software, due out now for the Mac and in a few weeks for Windows and Amiga. The program allows the user to 'style' a garment and gives a truly visual image of how it will look. Not just for knitters, **Garment Styler** will create the garment silhouette and shaping instructions for weavers and stitchers too and will create a paper pattern to quarter, half or full scale. The **Bit Knitter** is Cochenille's link to the knitting machine. It allows you to take the images or patterns designed in **Garment Styler** and **Stitch Painter** (or other paint programs) and send them to your knitting machine. Currently, the **Bit Knitter** is a hardware box and cable link. Additional software (**Jacquard Color Separator**, **Stitch Editor**, **Style and Chart** and so on) is available and there are clip art collections and a variety of design books and other design aids. The full Cochenille catalogue is available in Britain, price 75p, from Gillian Lamb. The company is happy to have such a talented designer, com-



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catalogue is available in Britain, price 75p, from Gillian Lamb. The company is happy to have such a talented designer, computer user and knitter as their representative and Gillian provides technical support, if needed. She can be contacted at 16 Firwood Close, St John's, Woking, Surrey GU21 1UQ.

Machine Knitters Source

Personal assistance for your brand of knitting machine is what you receive with Machine Knitters' Source, a bi-monthly magazine devoted to all current brands of machines. Staying current on all the news from the US will be easy by subscribing, either by air or surface mail. This publication has proven longevity, having just finished its 11th year in print. Each issue has at least 18 patterns for assorted models of machine and articles directed towards specific themes such as 'Unique Neckline Treatments', 'Something From Almost Nothing' and 'Holiday Sparkle'. Designs are selected from garments submitted by our readers, both professional designers and hobbyists.

Machine Knitters' Source talks to machine knitters in a language that is easy to understand, with articles that will motivate and inspire. Tami Nobuyuki assists the beginner, correcting their mistakes and Pat VK Wilson is constantly introducing the newest of computer technology for the knitter connected to their CPU's. Beginners appreciate having a source which conveys information that is constantly valuable. Designer, Gaynor Knifton writes, 'Over the years, MKS magazine has gotten better and better. It has obviously been nurtured by people who really care about promoting high standards in machine knitting. You have achieved a professional magazine without losing the personal touch'. Subscription rates for 1 year are £15 surface or £22.50 air and are available from two stockists. For UK details, contact Knitmates MKC at (01342) 718575 or Direct Knitting and Sewing at (01742) 449888.

All Brand Sew-Knit Distributors

The All Brand Discount Knitting Machine Co, owned by John and Annette Douthat, is based in Baton Rouge, Louisiana and, with ten retail outlets, is one of the largest independent knit-sew dealers in the USA. The first store, Fashion Fabrics, opened in Baton Rouge in 1976 and now the company stocks a vast range of fabrics, accessories, sewing machines, sergers (overlockers) and knitting machines. Special offers, special purchases and very competitive prices have contributed to the company's success but it seems likely that John's philosophy on service has been the real secret ingredient. He sums it up as 'We are buying agents for our customers, not selling agents for manufacturers. We take care of every customer who comes through the door'. It is not just his customers that John cares about. The sewing machines that are traded in for newer models at his stores have little value in the affluent USA where everyone wants the latest thing, but they are highly prized in Russia where treadle machines are still the most common. So, Russia is just where some of those trade-ins end up. They are donated by John to the non-profit making Cultural Contacts International and used to help people earn a living by making garments for sale. John's latest charitable involvement has been with Operation Hope - a gun buy-back program in the New Orleans area. He donated 360 new sewing machines, each to be swapped for an assault weapon and its ammunition - to be destroyed. To the amazement of everyone concerned, including law enforcement officers, and in spite of local floods being everyone's more urgent concern, no less than 271 guns were handed in, in exchange for a sewing machine! (We wonder what they'd hand in for a knitting machine?) Apart from their ten retail outlets, readers in the USA will be pleased to know that All Brands have a comprehensive mail order service - as advertised in this supplement.

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BROTHER JOHN

MAKING THE MOST OF THE SINGLE BED COLOUR CHANGER - Part 2

This month we start the practical work which will cover the essential techniques of using this colour changer. After looking at simple striping, we shall make use of the pattern given last month, to knit some simple Fair Isle.

John Blakeman

In order to follow this article at the machine, you will need four different colours of yarn, preferably 4-ply and to have your single bed colour changer and yarn masts set up on the machine.

THREADING UP FOR STRIPING

We shall begin by threading up the yarns. Place these behind the appropriate masts with the background colour (Colour 1) on the extreme right and the three contrast yarns placed from right to left in the order in

which you will use them.

First thread each yarn mast. Once this is done, gather the ends of the four yarns together and fasten them with a knot. Pull the yarns through the mast and down towards the right hand side of the colour changer.

If you look at the colour changer fixing bracket, you will see that there is a shallow 'V' shape cut out on the right hand side. Remember that there is a double-sided spring clip underneath this fixing bracket. Fix the yarns

into the machine side of the clip so that the yarns sit naturally in the 'V' of the bracket.

We thread the colour changer working from left to right. Press button 4 and take the yarn threaded through the leftmost mast. Pass this yarn over the fixing bracket, down between the steel yarn guide and the roller and lie it round the groove in the roller. Go now to the top of the colour changer and pluck the yarn through the left hand side of the 'U' shape just in front of the figure '4'. The yarn should now run freely round the roller. Do the same with yarns 3, 2 and 1 in that order.

Having fitted the new sinker plate to the carriage, look at it from the front. Above the flat surface of the sinker plate you will see a vertical piece of metal which looks like a pointer facing to the right. This separates the selected yarn from the others, channelling it into feeder 'A'.

Bring the carriage into the yarn feeder and make sure that this 'pointer' is to the left of the colour changer. Press button '1' to select colour '1'.

Using main tension '7', cast on 35 stitches each side of '0' and knit 10 rows. On the tenth row, bring the carriage into the colour changer and select colour 2. When bringing the carriage into the colour changer, it is perhaps simpler to make sure that the rightmost 'PART' button of the carriage is to the left of the colour changer. This is easier than looking for the yarn separator or 'pointer' referred to

above and will ensure a successful colour change every time.

Carry on knitting, changing colour every ten rows. When you have knitted in the fourth colour, you should detach the yarns from the clip underneath the fixing bracket. At this point, add a claw weight to the left-hand side of the knitting, to compensate for the pull of the yarns from the colour changer.

Striping is very quick and very easy and enables you to make use of part-cones of yarn left from other garments.

Holding the four yarns between the colour changer and the knitting, break each one. Knot the four yarn ends coming from the colour changer together once more and clip beneath the fixing bracket as described earlier. Remove the knitting from the machine.

Look at the left-hand edge of the knitting, that is, the side that was nearest to the colour changer and note the loops of yarn that run up the side. We shall look at this more closely after the next exercise.

SIMPLE FAIR ISLE KNITTING

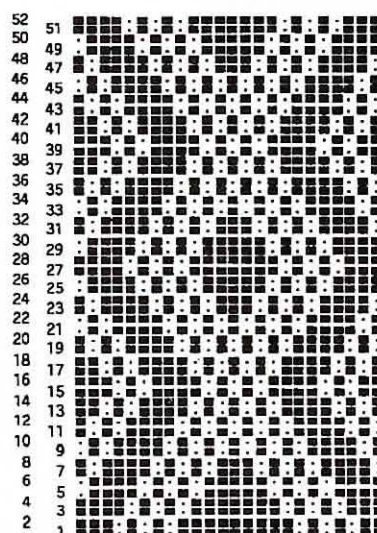
Insert the negative punchcard you prepared from the pattern in last month's article or, if you use an electronic machine, load the positive version of the pattern and press the KHC button. Lock on to row one of the pattern.

From the colour changer, load colour 1, which will be used as

PHOTOGRAPH A (PLAIN SIDE)



FIGURE 1:
A specimen tuck stitch pattern



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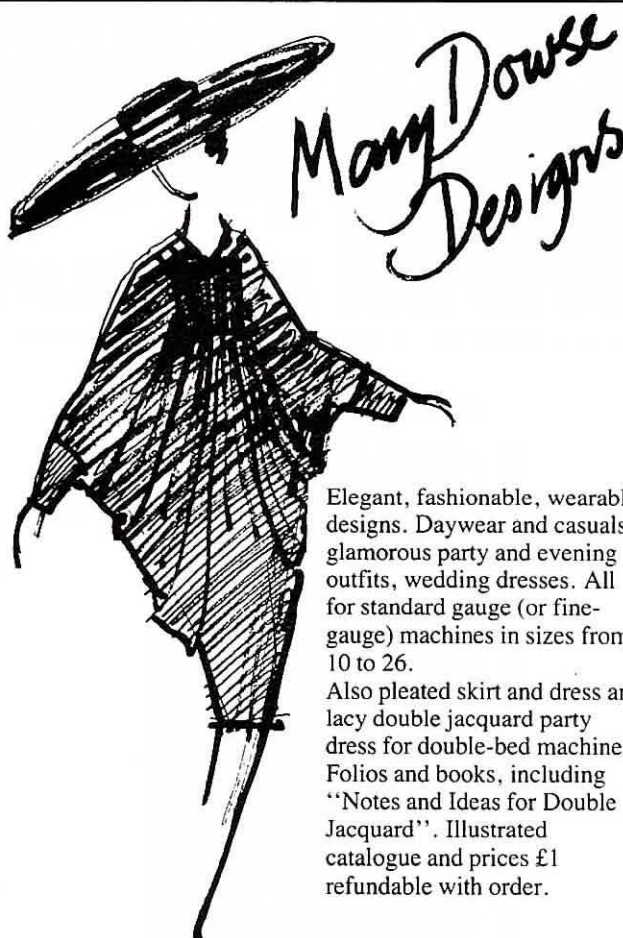
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the background colour. Using main tension '7', cast on 35 stitches each side of '0', knitting an odd number of plain rows and finishing with the carriage on the right.

Turn the 'KC' knob to 'KC1' (outside the turn marks on electronics) and move the carriage to the left, stopping short of the colour changer.

Without breaking the yarn, unthread colour 1 from the colour changer and move the yarn from feeder 'A' to feeder 'B'. There are a number of points to watch here.

Using the right hand to hold the yarn underneath the sinker plate and the left hand to grip the yarn above it, take the yarn out of feeder 'A' by bringing it to the right and round the yarn separator or 'pointer'. Now move it to the left of the two pegs of feeder 'B'. First guide it to lie between the two pegs.

Now look down into the feeder. Deeper inside the sinker plate you will see a bright metal plate directly beneath the two pegs. This has a split exactly between the two pegs. Holding the yarn beneath the sinker plate with your right-hand guide the yarn through this split. You will hear a spring-like 'twang' as it passes through into the feeder. Colour 1 should now be running directly from the mast into feeder 'B'.

Press the multi-colour button on the carriage, press the Colour 2 button on the colour changer and run the carriage into the colour changer to take up the second yarn.

Release the card and continue knitting until either the card or memo display of your electronic machine indicates a colour change. With this pattern, a colour change is necessary every 12 rows. Remember to count this from the colour changer side and not the first row from the right which was used to select needles. When you have knitted every colour once, remember to un-clip the contrast colour yarns from beneath the colour changer fixing bracket and to attach a claw weight to the left-hand side.

Knit round the card twice. This gives a total of 72 rows of Fair Isle knitting. With the carriage in the colour changer, cancel all the changer buttons by press-

ing the little square bright metal button on the right hand side of the colour changer.

Move the carriage between the colour changer and the knitting, then transfer the background yarn from feeder 'B' to feeder 'A'. Turn the 'KC' knob back to 'N-L' and knit a few rows of stocking stitch. Break off the contrast yarns from the colour changer between the knitting and the colour changer, knotting them, then securing them on the colour changer clip as shown above. Break off the background yarn and secure it to the yarn mast. Remove the knitting from the machine and you should have something like Photograph A.

While the face of the pattern is acceptable, if we turn the swatch over to the reverse side we see quite a mess. Not only are there some rather long floats, which we like to avoid in Fair Isle knitting, but look what a mess we have to cope with on the edge that was nearest the colour changer.

We have loops of contrast colour yarn, running up the edge, which span 24 rows of knitting between successive uses of that yarn in the work.

We also have eight loose ends to deal with and while the background-colour ends are on the first and last rows of knitting, the loose ends of the contrast yarns appear at intervals all along the edge - namely, at the first and last points in the work where they were used. The short length of this practice piece tends to exaggerate the problem that this presents.

All of this comes down to the pattern structure. If you wish to avoid long limp edge floats, you need to incorporate frequent colour changes and make frequent use of all the colours.

Edge loops and contrast-colour yarn ends can be concealed by weaving them into the stitching when joining garment pieces. This applies whether you use a linker or sew up by hand.

TWO COLOUR TUCK STITCH

By now you will probably have had enough of loops of yarn. We shall instead move on to a technique which gives float-less multi-colour knitting. We are still left with edge loops, but these

are generally so small as to be insignificant.

We knit with one yarn at a time, changing colour every two rows. This gives a striping effect over the knitting; however, interesting things happen where the machine tucks the stitch - that is, holds it without knitting it.

First it starts to form vertical lines of colour and secondly, it distorts the even texture of the knitting so that the horizontal lines of striping take on a slant out of the horizontal. The slant varies with the pattern. It needs to be said that the end result, so far as colour is concerned, bares little resemblance to the original tuck stitch pattern, although this can be seen on the reverse side if you look closely enough.

Now let's try some. Choose any tuck stitch pattern that you have, or use the one given in Figure 1 (I shall be using this again next month). Punchcard machine knitters should note that the machine tucks those stitch positions which are not punched out and most patterns therefore involve a lot of work.

Thread up your machine and colour changer with three yarns of different colours. Two will be used for patterning and the third will be waste yarn. For this, all yarns must be threaded through the colour changer.

Since tuck stitch generally requires a little weighting, we need to cast on using the cast-on comb supplied with your machine. With the carriage at the left, cast on 35 stitches at each side of '0' in waste yarn at main tension '7'. Apply three claw weights evenly over the width of the work. Knit a few

rows ending with the carriage on the right. Break off the waste yarn and bring all needles to 'hold' position.

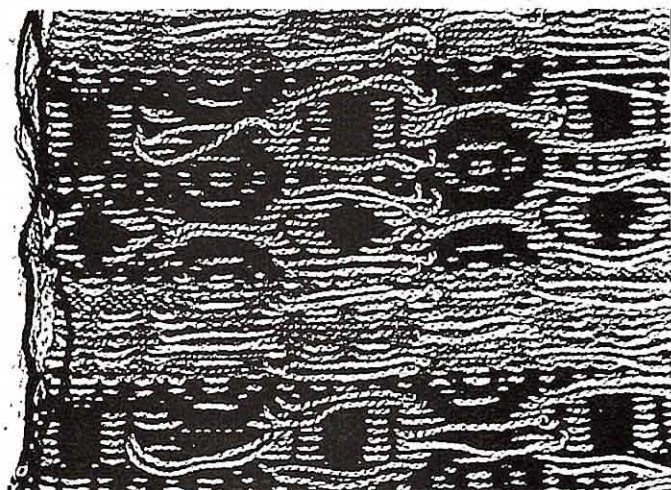
Now pull a length of Colour 1 through the colour changer and 'e-wrap' all the held needles. Thread Colour 1 into feeder 'A' of the carriage sinker plate. The yarn from the colour changer must pass over the needles. Ensure that the number '1' button on the colour changer is pressed to receive the yarn.

Insert the punchcard or select your electronic pattern and lock on to row 1. Turn the 'KC' knob to 'KC1' (outside the turn marks on electronic machines).

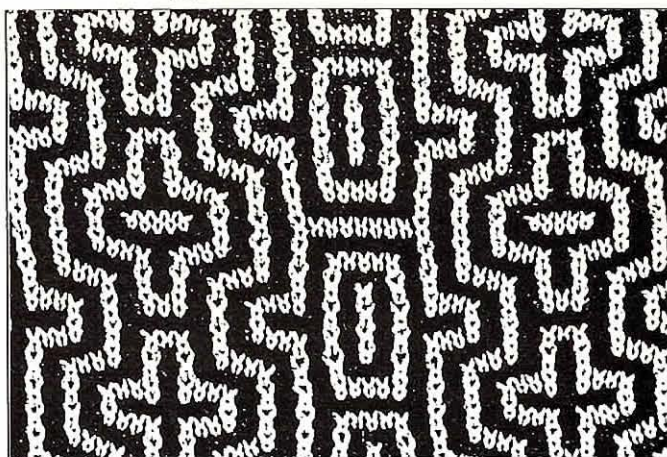
Knit one row towards the colour changer to select the needles. You do not need to change yarn yet. Unlock the card and press both 'TUCK' buttons on the carriage. Knit two rows, but this time take the carriage into the colour changer and select Colour 2. Knit two rows and change yarn to Colour 1. Proceed in this fashion, changing between Colour 1 and Colour 2 every two rows until you have gone round the pattern a couple of times. Release the work from the machine and unravel the waste yarn.

You can use either side of the fabric as the face side. On the plain side (see Photograph B), you will have an abstract mosaic-like pattern. On the purl side, the tuck stitch pattern can be seen and the mosaic effect is less pronounced (see Photograph C). Some patterns look better on the purl side than others. Note also that, depending on the pattern you choose, the fabric may tend to 'dimple' in areas between the tuck stitch. Until next month...

PHOTOGRAPH A (PURL SIDE)



PHOTOGRAPH B (PLAIN SIDE)



PHOTOGRAPH B (PURL SIDE)



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A FLOWER FOR ALL SEASONS

Why do we always think of flowers for spring and summer wear? Surely, it is at this time of year that flowers really come into their own. A nicely decorated sweater or dress in a floral Fair Isle or even more flowery jacquard would transform the darkest days of winter.

Mary Dowse

Now is the time to go through your patterns and make sure that you have enough flowers to see you through the coming season. A rosy sweater perhaps; a

poppy top, lilies, lilac, honeysuckle, nasturtiums, daisies, whichever happens to be your favourite. Any flower which makes a good pattern over 24 stitches so that any-



one can use it, or a more elaborate design for electronic machines - you could easily never knit anything else but flower patterns - and wouldn't they all be beautiful?

Design your own if you can, but many designers have many flower patterns in their repertoires and it is just a question of picking out some that you like. Leaves also make an excellent patterned background for embroidered flowers.

If you are going to knit an all-over pattern, choose a design which really is an all-over one. However, if you would like single motifs, make sure that you choose a design which separates easily into single units.

This year is particularly good for flower patterns as the colours fashionable for winter are so varied and quite a number of them are deliciously flower-like, whether you choose pale pastels or vibrant bright colours. I have always wanted to knit a really flowery coat and this is certainly the winter to do it - and what wonderful Christmas presents flowery sweaters

would make, or even a flowery cushion in the brightest of colours.

APPLIQUED ROSES

I did have, for many years, a very beloved house-coat-cum-dressing-gown made like a kaftan, with large appliqued roses on it. This was made long ago, before the days of punchcards. I knitted the kaftan and then odd pieces of fabric using lots of colours in 2-ply. These pieces were backed with thin iron-on Vilene. I drew the petals and leaves I wanted on the 'wrong' or Vilene side. Then I zig-zagged round the shapes on the sewing machine and cut them out. I wanted parts of the applique to be more raised, so these pieces were cut larger and the edges were neatly tucked under. The shapes were arranged on the background and carefully sewn down. You'd be amazed by the interesting 'roses' you can build up in this way. I still have the remains - the roses as good as new, though the kaftan is beyond repair! The technique, however, remains very effective and one large flower on the front or back of a sweater doesn't take a very

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finally managed to combine decoration with variations on the well-known 'commando' hat. Before the army wore it, a hat rather like it*was very popular in the 1930s. A tube of ribbing, often open at the top, usually worn on one side

They are excessively easy to make. I've made several in approximately 4-ply yarns (or two thinner ones). I worked on a tension of 20 stitches to 10 cm, 4 in. I didn't worry about the number of rows, as you can easily measure the length on the machine and the length does vary according to the type of hat you want - round about 50 cm, 20 in to 60 cm, 24 in being about average. For an average size, close cast on 120 stitches (five stitches more or less

If you're thinking of a Christmas present, a plain bright colour or a rich Fair Isle would make a super present for men, women or children. If you would like a more sophisticated style, a plain black flower-trimmed hat would make a beauty for your best friend. All those I've made so far have been in plain knitting, since everyone doesn't have a ribber, but they are excellent knitted in full needle rib if you would prefer to do so. Make a hat. Wear a flower this winter!

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DUOMATIC UPDATE

OLD FAVOURITES

Whilst unpacking, after my recent move, I have found lots of old stitch patterns which I have not used for years (although, of course, some absolutely vital things are still missing!). I have used one of these patterns for the two-colour sweater I have designed for this month.

Hazel Duignan

This pattern used to be a very useful stitch when there was only the 'Pink Passap' with no cards, deco or console. Any stitch which gave a two-coloured pattern without lots of time spent rearranging the pushers was very welcome in those days. However, I know that lots of knitters still have the Duomatic 5 so I decided to use the stitch and also to show E6000 users how to convert it to a pattern for putting on to a reader card.

The pattern is knitted with all the needles on the front bed in work and with pushers in working position under four needles and out of work under the fifth, all across the work. (See diagram C.) The lock is left on GX/N for the first two rows, which means that every needle will knit. On the next four rows the lock is

set to GX/BX (GX/LX is the equivalent on the E6000) so only the needles which have a pusher in working position will knit. The needles with no pusher will 'slip' a row, which means that they will not knit and a strand of the yarn will lie across the bed behind the needle.

The pattern is five stitches wide by six rows high. Any odd number of stitches in a pattern means that the pattern will be off centre and the ends of the row will not be even unless we move the pattern along and juggle with the needle numbers. If we make the stitch pattern twice the width, it will cover ten stitches and we can then put the four knit stitches from the LX rows into the centre of the these ten stitches. In this way, it is possible to knit with an equal number of stitches at each

side of the centre, which will give us even ends. Also, if we use a number of stitches divisible by ten and add two extra stitches - one at each end - we have matching ends with one stitch on each edge for sewing up.

Next we have to find a technique. There is not one which fits the bill exactly but Technique 132 on page 144 of the Passap Electronic 6000 book, has the right colour change instructions for the six row pattern and if we use LX instead of KX, the needles will slip instead of tuck where there is no pusher.

There are two options for drawing out the card. The one at the bottom of the card in Diagram A shows the needles to be knitted with black squares, while the one at the top shows the stitches to be slipped with black squares. Either would knit the pattern, but if we used the one at the bottom of the card, we would have to use the colour reversal facility because the machine will only slip black squares for this technique.

I hope that this gives you some idea of how to translate a pattern ready for the console. If you are not quite sure of what is going to happen to the needles, then experiment with some spare yarn, putting the pushers into position by hand and using KX if the pattern says AX and LX for BX. Knit without the electronics and watch the needles carefully. This is useful for any slip or tuck pattern.

I have knitted some samples using the same card, so all my efforts in translating the pattern have not been wasted.

SAMPLE 1

This uses the card at the top of Diagram A and Technique 132, following the instructions on the console. Photograph 1 shows the purl side - it's more interesting than the plain side. Again, I used a weight at

the right-hand edge to stop it pulling up. I did not press this piece as pressing would have spoilt the texture. It is knitted in Yeoman 50/50, using two strands of main yarn and two strands of contrast on stitch size 6. This could be knitted on a Duomatic 5 or 80 with the setting as in Diagram B.

Lock at GX/N, 2 rows colour one. Lock at GX/AX, 4 rows colour two. Repeat.

SAMPLE 2

(See Photograph 2.)

This is knitted in full needle rib at stitch size 4/4 using Technique 183. As you can see, it looks nothing like the original pattern and using Technique 183 has taken it from a six row to a twelve row pattern, since each row on the card knits two rows main colour and two rows contrast colour. Again I used Yeoman 50/50, using two strands of Ochre for the main yarn and one of Cream for the contrast colour. Admittedly, it is not a very exciting pattern but it might be useful above a border pattern on a sweater. It is always worth trying a card out with various techniques to see what develops. When you are trying them out, always examine both sides of the fabrics as sometimes the 'purl' side is much nicer than the right side.

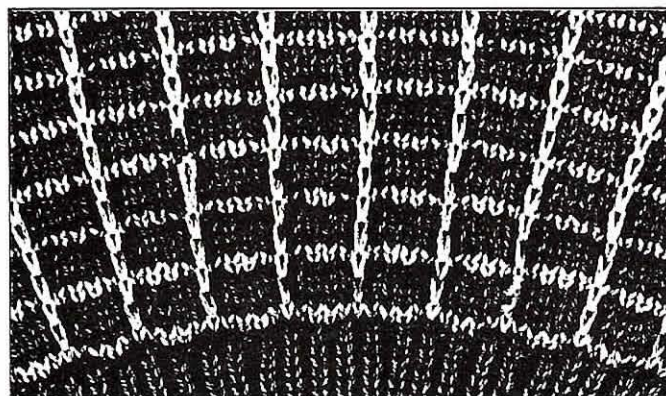
Some of you may feel that experimenting is a waste of precious time, but it really is worth while. Although I have attended many courses on the subject of machine knitting, I feel that I have learned even more from just sitting at the machine and 'playing'.

Diagram B is the card for another old favourite. This was Pattern 256 in a little mauve-coloured stitch pattern book and was also given on page 34 of the small stitch pattern book for the Duomatic 80 and 5. Even on the E6000, this is not fully automatic. The original pattern was knitted over a 1x1 setting as given in Diagram D. The instructions for knitting are:-

4 rows N/AX, colour one. 2 rows GX/N, colour two. Repeat.

For the E6000, mark the card as in Diagram D and use Technique 174 after casting

PHOTOGRAPH ONE

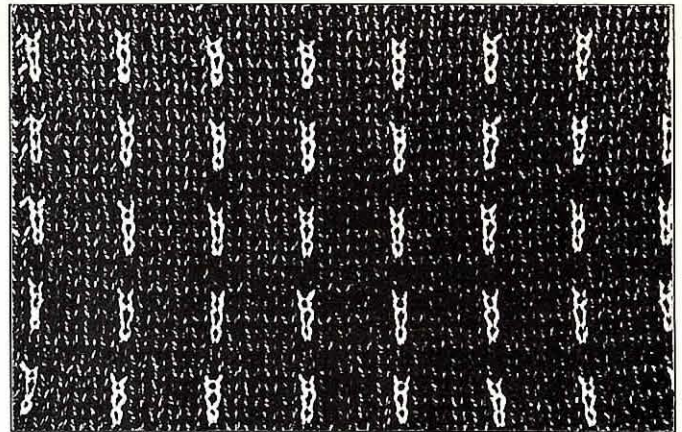


on with Cast-on 1. The front lock is set to KX throughout but the back lock is set to N for the four rows in colour 1 and to GX for the 2 rows in colour 2. There are no colour change instructions given on the console but it is fairly easy to remember as colour 2 is used when the back lock is set to GX. Both sides of this fabric look good and using a Lurex thread for colour 2 is a nice way of getting a little sparkle into a garment. Photograph 3 shows it knitted in 50/50.

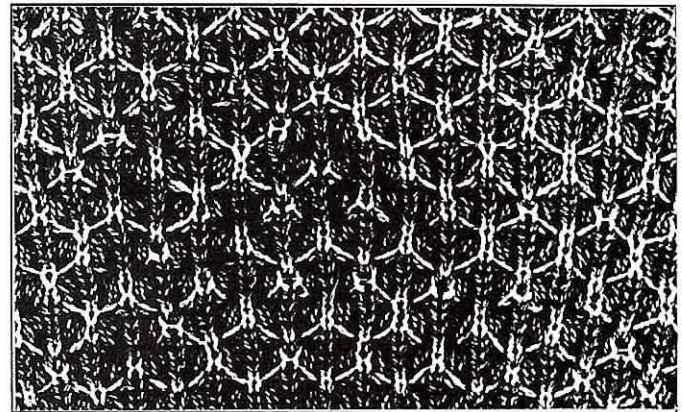
Finally, I wonder if anyone can help me with a problem. I suffer with my back occasionally and, having heard from many knitters about a won-

derful seat for knitting, I we a head and bought one. It has a sloping seat and a little 'shelf' for my knees to rest on so that I am kneeling rather than sitting, with my feet tucked behind me. I have tried it whilst knitting on my Brother machine and it certainly is very comfortable. However, the problem arises when I try to use the foot switch of the motor on my Passap whilst sitting in this new chair. I would really love to hear from anyone who has a solution. I rather think the answer is to think hard before buying, in which case it is a little too late for me!

Until next month.



PHOTOGRAPH TWO



PHOTOGRAPH THREE

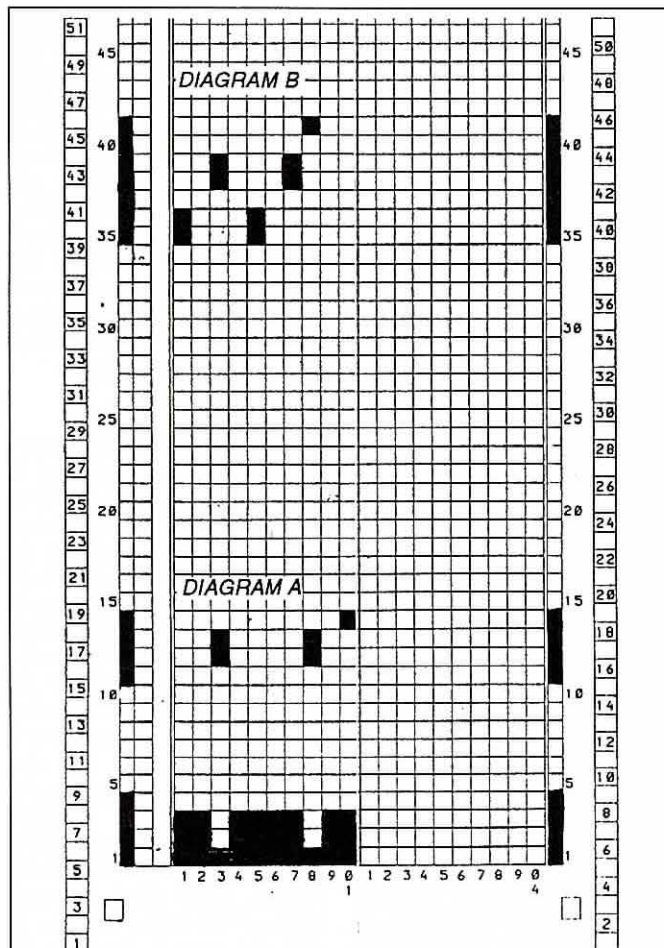
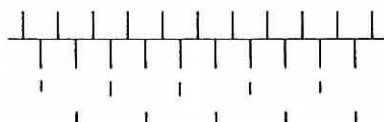


DIAGRAM C



DIAGRAM D



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Designed by

E6000 PROGRAM

Prog - ENT
Erase - ENT
Cast-on - 1 - ENT
All St Patt - NO
St Patt A - DOT - ENT
Read Card
Alter - NO
Knit Tech - 132 - ENT
Enlarge position - NO
Test - NO
Continue as usual to end of program

BACK

Handle up. Orange strippers. Set up 151 [165, 177] Ns on each bed at centre of machine in WP with extra N at left. Arrange Ns for 1x1 rib. (E6000 - Cast-on 1.) Set lock on N/N and ss to 2/2. Using two ends of C or Col 1, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and ss to 4/4, K 33 rows. Transfer sts to front bed. Inc 1 st at right edge. 152 [166, 178] sts. Handle down. Change to black strippers. Arrange pushers as Diagram 1. (E6000 - Patt A.) Hang long white weight (heel grip) at right edge of the work. Set RC at 000. Set ss to 6. Set lock on GX/N, using one end of MC or Col 1, K 2 rows. Set lock on GX/BX, using two ends of C or Col 2, K 4 rows (E6000 - follow instructions on console but use LX instead of KX). These 6 rows form pattern. K until RC shows 142. Place marker at each end *. K 112 rows. RC shows 254. Place marker at each side of centre 48 sts. Cast off **.

FRONT

Work as for Back to *. (For cut and sew version, work as for Back to **.) K 66 rows. RC shows 208.

SHAPE NECK

(E6000 - note RC number on console.) Using a length of C or Col 2, cast off centre 16 sts and return pushers under these Ns to blocking rail. Note

WINDOWPANE

5

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5, 80 and E6000 machines.

MATERIALS

Yeoman Fifty/Fifty 2-ply Wool/Acrylic. (Yarn Guide No.6.)
1 x 350 g cone in Cream used singly throughout (MC or Col 1).
1 x 350 g cone in Ochre used double throughout (C or Col 2).

GARMENT WEIGHT

Finished garment in first size weighs 300 g.

The fibre content of this yarn is 50% Wool, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD. Tel: 0116 240 4464.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 105 [114, 123] cm, 41½ [45, 48½] in.

Length to shoulder 62.5 cm, 25 in.

Sleeve seam 47.5 cm, 19 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

Knit in slip stitch as Diagram 1 (Pattern A). Set lock on GX/N. Using 1 end of MC or Col 1, K 2 rows. Set lock on GX/BX. Using 2 ends of C or Col 2, K 4 rows. (For E6000 use LX, not KX as instructed on console.)

100 stitches to 35 cm and 100 rows to 22 cm, measured over slip stitch pattern after pressing (stitch size approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare electronic sheet from the chart provided.
- Remember to put a pusher into the blocking rail for every stitch decreased and to bring a pusher into position for every stitch increased on front bed.
- For this pattern, RC means the row counter on the lock, not on the console, unless otherwise stated.
- On E6000 machines, use Knit Tech 132 but set lock to LX not KX as instructed on console.
- Use a long white weight (heel grip) weight at right edge on each piece of garment and move it up as you knit - this is to prevent the colour changer from pulling the right edge of the work too tightly.
- Use one end of MC or Col 1 or two ends of C or Col 2 throughout.
- The instructions for shaping the neck are included, but you can use the cut and sew method if you prefer.

Hazel Duignan

position of Ns and pushers at left. Either transfer sts at left on to decker combs and push empty Ns to NWP or, using a length of WY, K sts at left by hand, taking Ns down to NWP. Return pushers under these Ns to blocking rail. (E6000 - reset L end N number.) Cont on rem sts for first side. Set RC at 000. Cont in patt. Dec 1 st at neck edge on every row until 64 [71, 77] sts rem, then on every foll alt row until 52 [59, 65] sts rem. K 18 rows. RC shows 46. Cast off. Return pushers to blocking rail. Either unravel WY, bringing Ns back to WP (with sts in hooks of Ns) or arrange Ns at left as noted. Transfer sts from decker combs on to Ns. Arrange pushers as noted. (E6000 - return to noted RC number on the console and change end N numbers.) Finish to correspond with first side, reversing shaping.

SLEEVES

Handle up. Orange strippers. Set up 87 Ns on each bed at centre of machine in WP with extra N at left. Arrange Ns for 1x1 rib (E6000 - Cast on 1). Set lock on N/N and ss to 2/2. Using two ends of C or Col 2, K 1 row. Set lock on CX/CX and ss to 2½/2½, K 2 rows. Set RC at 000. Set lock on N/N and ss to 3/3, K 33 rows. Transfer sts to front bed. Inc 1 st at right edge. 88 sts. Handle down. Change to black strippers. Arrange pushers as Diagram 1 (E6000 - Patt A). Hang long white weight (heel grip) at right edge of the work. Set RC at 000. Set ss to 6. Cont in patt as on back and shape sides by inc 1 st at each end of every 6th row until there are 140 sts. K 32 rows. RC shows 188. Cast off.

NECKBAND

Join right shoulder seam. (For cut and sew neckline, draw a neckline shape on back and front using measurements on diagram as a guide. Sew two 55 ►



Designed by

IN ARAN STYLE

6

Andrea Levick

BACK & FRONT ALIKE

Handle up. Blue or orange strippers. Set up 142 [150, 158, 166] Ns on each bed at centre of machine in WP. * Arrange Ns for 1x1 rib as diagram. Set lock on N/N and ss to 2/2. Using three ends of MY, K 1 row. Remove strippers and insert comb. Set lock on CX/CX and ss to 3/3, K 2 rows. Set lock on N/N and ss to 4/4, K 1 row. Insert strippers and add weights (see Knitting Notes). Set RC at 000. K 36 rows *. Transfer sts for pattern as follows:-

From front bed to back bed at left of centre 0 - 7, 13, 15, 21, 35, 41, 47, 49 and 55.

From front bed to back bed at right of centre 0 - 6, 12, 14, 20, 34, 40, 46, 48 and 54.

From back bed to front bed at left of centre 0; 14 and 18.

From back bed to front bed at right of centre 0; 13 and 47.

Push all empty Ns to NWP. Arrange pushers under every front bed N in WP as follows:-

At left of centre 0; 1 up, 1 down, 3 up, 1 down, 3 up, 1 down, 3 up, 1 down, 5 up, 1 down, 3 up, 2 down, 2 up, 2 down, cont 2 up and 2 down to end, ending with 1 N either up or down as required to keep sequence correct.

At right of centre 0 - 1 down, 3 up, 1 down, 3 up, 1 down, 2 up, 1 down, 5 up, 1 down, 3 up, 2 down, 2 up, 2 down, cont 2 up and 2 down to end, ending with 1 N either up or down as required to keep sequence correct. Set RC at 000. Set ss to 5/5. Cont in patt. K 222 rows for standard length or 240 rows for longer length.

SHAPE ARMHOLES

Transfer 7 sts from front bed to back bed at each end. Cast off 14 sts at right edge. Using triple length of MY, cast off 14 sts at left edge. 114 [122, 130, 138] sts. Push empty Ns to NWP. Set RC at 000. K 149

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5 and 80 machines.

MATERIALS

Hush Knit Mayfair 2/30s, three ends used together throughout. (Yarn Guide No.13.)

2 x 500 g cones in Aran (MY).

GARMENT WEIGHT

Finished garment in first size weighs 545 g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:- Hartington Yarns, Unit 5, Balloon Wood, Coventry Lane, Beeston, Nottingham, Nottinghamshire NG9 3GJ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97 [102, 107, 112] cm, 38 [40, 42, 44] in.

Actual size 100 [105, 111, 117] cm, 39½ [41½, 44, 46] in.

Regular length to shoulder 66 [66, 68, 68] cm, 26 [26, 27, 27] in.

Longer length to shoulder 68.5 [68.5, 70.5, 70.5] cm, 27 [27, 28, 28] in.

Sleeve seam 50.5 [50.5, 51.5, 51.5] cm, 20 [20, 20½, 20½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 66 rows to 10 cm, 4 in measured over pattern on Back and Front using three ends of yarn together (stitch size setting approximately 5/5). Knit pattern as follows:- Set lock on N/AX0, K 2 or 4 rows. Set lock on N/AX←, K 2 rows.

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Use three ends of yarn together throughout.

b) If you have blue strippers, use them instead of orange strippers.

c) Remember to put a pusher into blocking rail for every front bed stitch decreased and to bring a pusher out of blocking rail for every stitch increased on front bed.

d) It is advisable to use combs and a little weight when knitting aran-style patterns, but many knitters have found this unnecessary. Use heel grip weights not the weights which come with the comb.

[149, 161, 161] rows. Set lock on N/N, K 1 row. RC shows 150 [150, 162, 162]. Set RC at 000. Transfer sts for 1x1 rib. K 10 rows.

SHAPE SHOULDERS

Cast off 12 [13, 15, 16] sts at beg of next 4 rows and 13 [15, 15, 17] sts at beg of foll 2 rows. Cast off rem 40 sts loosely.

SLEEVES

Handle up. Blue or orange strippers. Set up 66 [66, 74, 74] Ns on each bed at centre of machine in WP. Work as for Back and Front from * to *. Transfer sts for pattern as follows:-

From front bed to back bed at left of centre 0 - 7, 13, 15 and 21.

From front bed to back bed at right of centre 0 - 6, 12, 14 and 20.

From back bed to front bed at left of centre 0 - 14.

From back bed to front bed at right of centre 0 - 13.

Push all empty Ns to NWP. Arrange pushers under every front bed N in WP as follows:-

At left of centre 0 - 1 up, 1 down, 3 up, 1 down, 3 up, 1 down, 1 up, cont 1 down and 1 up to end as required.

At right of centre 0 - 1 down, 3 up, 1 down, 3 up, 1 down, 1 up, cont 1 down and 1 up to end as required. Set RC at 000. Set ss to 5/5. Cont in patt. Shape sides by inc 1 st on each bed (in 1x1 rib) at each end of every 16th row until there are 134 [134, 146, 146] sts. K 13 [13, 3, 3] rows. RC shows 285 [285, 291, 291]. Place marker at each end. K 32 rows. RC shows 317 [317, 323, 323]. Set lock on N/N, K 1 row. Cast off very loosely.

COLLAR

Handle up. Blue or orange strippers. Set up 150 Ns on each bed at centre of machine in WP. Arrange Ns

for 1x1 rib. Handle down. Put a pusher in WP under every front bed N in WP. Push up all in-between Ns on front bed to WP. Set lock on N/N and ss to 3/3. Using three ends of MY, K 1 row. Handle up. Set RC at 000. Set lock on N/BX and ss to 4/4. K 34 rows. Push up all in-between Ns on back bed to WP. Handle down. Set lock on CX/CX and ss to 4¹/₂/4¹/₂. K 2 rows. Set lock on N/N, K 1 row. Change to black strippers. Set lock on N/GX and ss to 5¹/₄/5¹/₄. K 6 rows. Using WY, K 2 rows. Pull MY down between beds. Set lock on GX/N. Using MY, K 6 rows. Pull WY down between beds. Using WY, K 2 rows. Change to blue or orange strippers. Set lock on N/N and ss to 4¹/₂/4¹/₂. Using WY, K 4 rows and release from machine. Pull into shape.

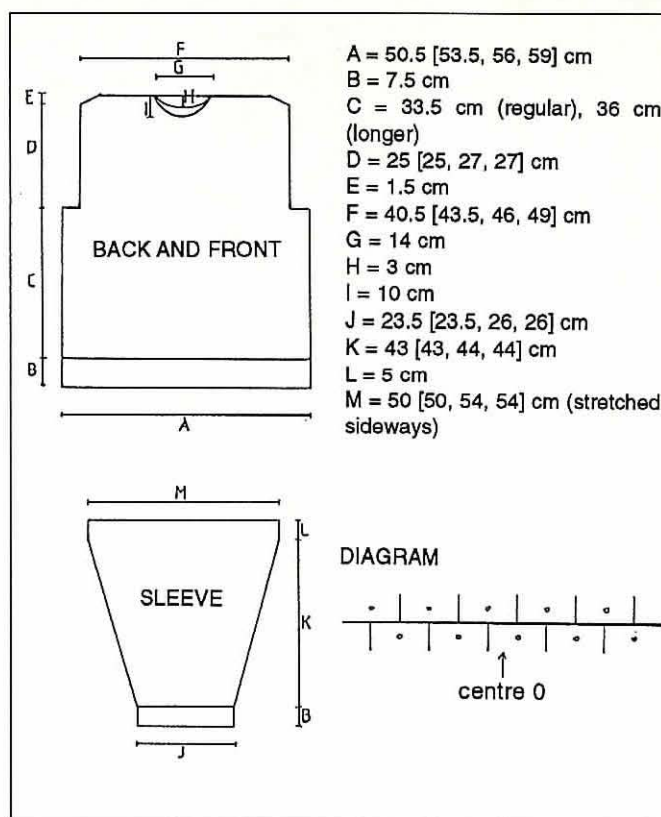
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements

given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Draw a neckline shape on back and front using measurements on diagram as a guide. Sew two rows of zig-zag stitch around neckline. Steam the piece to be cut out, right up to stitching but not over. Cut out surplus fabric to form neck curve. Join shoulder seams. Steam waste yarn on neckband and unravel last four rows. Pin neckband into position. Unravelling WY as required, backstitch through open loops of front edge on right side. Slip stitch remaining loops on wrong side. Join neckband seam. Set in sleeves, sewing rows above markers to cast off stitches at armholes. Join side and sleeve seams.



52 rows of zig-zag stitch around neckline, then cut out surplus fabric to form neck curve.) Handle up. Orange strippers. Set up 151 Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Put a pusher in WP under every back bed N in WP. (E6000 - no electronics - follow instructions for Duo 5 and Duo 80.) Handle down. Push up all in-between Ns on back bed to WP. Set lock on N/N and ss to 3/3. Using two ends of C or Col 2, K 1 row. Handle up. Set

RC at 000. Set lock on BX/N and ss to 4/4, K 5 rows. Set ss to 3³/₄/3³/₄, K 5 rows. Set ss to 3¹/₂/3¹/₂, K 10 rows. Set ss to 3³/₄/3³/₄, K 5 rows. Set ss to 4/4, K 5 rows. RC shows 30. Push up all in-between Ns on front bed to WP. Set lock on CX/CX and ss to 3/3, K 2 rows. Handle down. Set lock on N/N and ss to 3¹/₂/3¹/₂, K 1 row. Change to black strippers. Set lock on CX/CX and ss to 5/5, K 2 rows. Set ss to 5¹/₂/5¹/₂, K 2 rows. Set ss to 6/6, K 2 rows. Either K a few

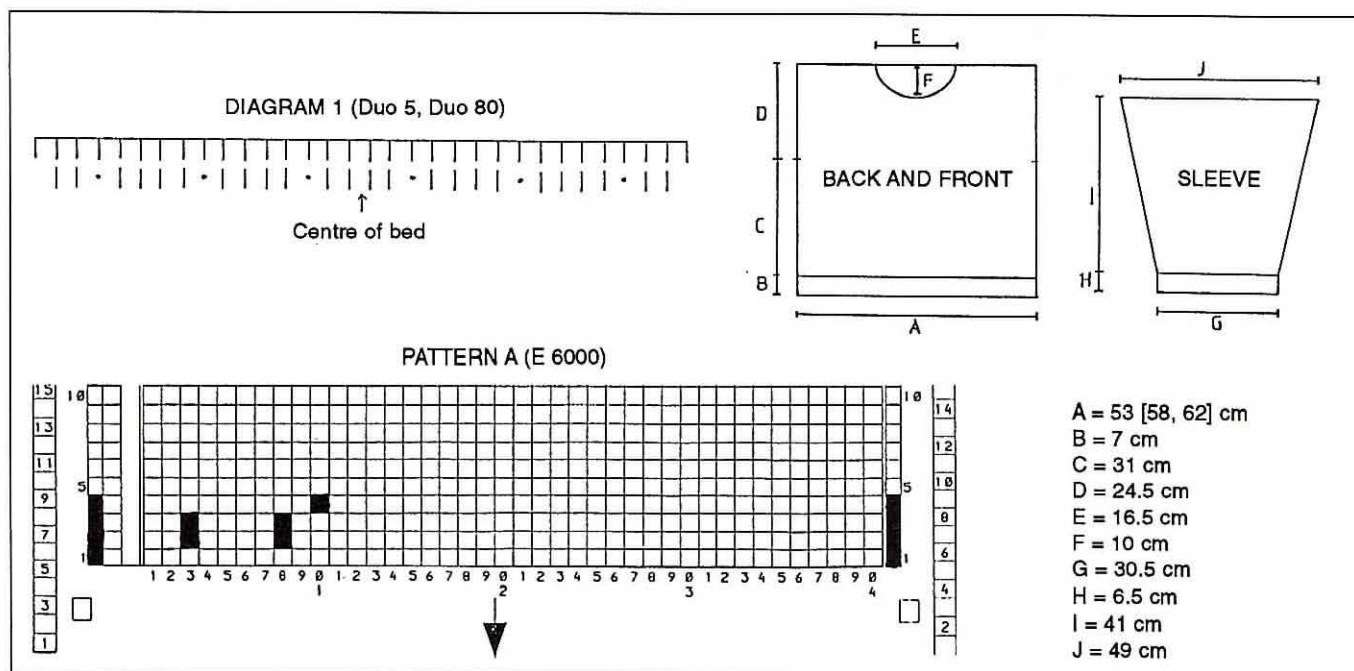
rows in WY and release from machine or join on the machine using the Passap method.

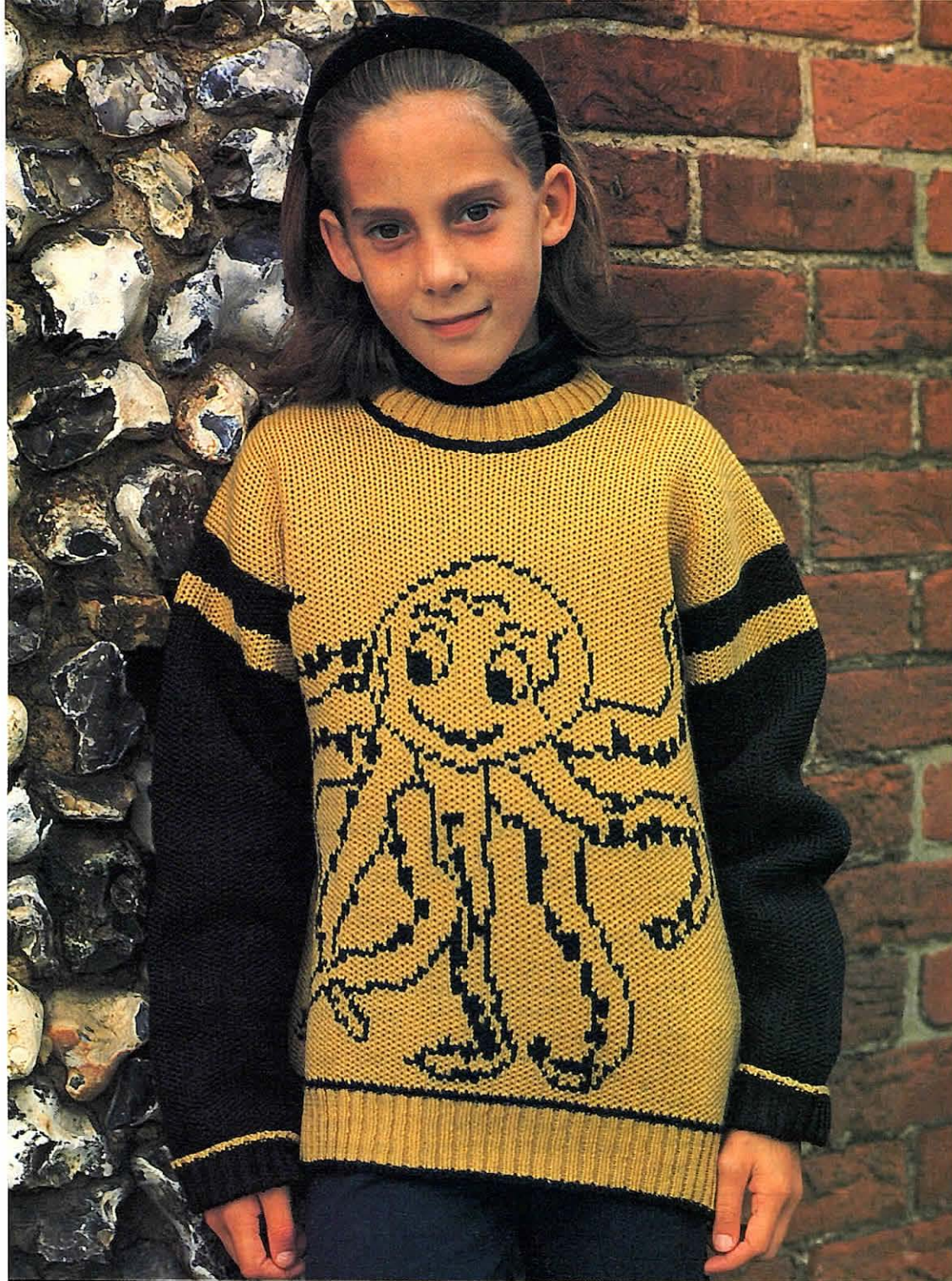
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

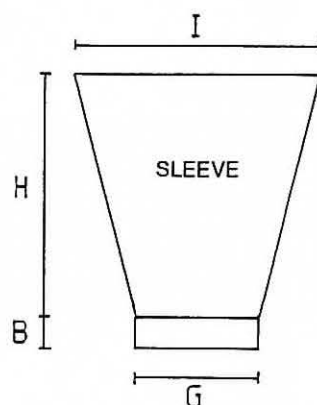
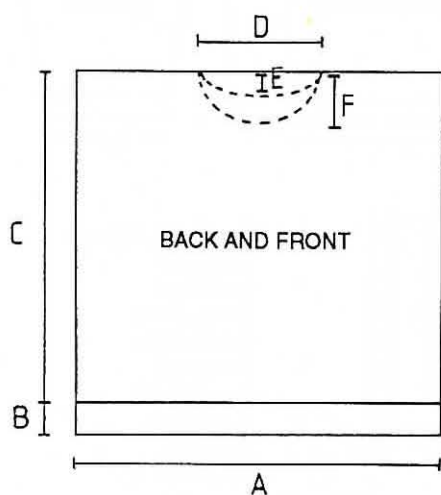
Join left shoulder and neckband seam. If you have not already used the Passap method for attaching neckband, pin neckband to neck edge. Unravelling WY as required, backstitch through open loops of last row worked in C or Col 1 to front edge on right side and slip stitch remaining loops to wrong side. Pull all ribs to close stitches. Set in sleeves between markers. Join side and sleeve seams.





PROGRAM

Prog - ENT
 Erase - ENT
 Cast On - 4 - ENT
 All St Patt - NO
 St Patt A - DOT - ENT
 Read Card 1
 Continue - ENT
 Read Card 1 Cont
 Alter - ENT
 Direct - NO
 Add - ENT
 Add What? - DOT - ENT
 Read Card 2
 Continue - ENT
 Read Card 2 Cont
 Alter - ENT
 Direct - NO
 3 Col - NO
 Dist R O - NO - ENT
 Dist Sts O - ENT
 Add - ENT
 Add What? - DOT - ENT
 Read Card 3
 Continue - ENT
 Read Card 3 Cont
 Alter - NO
 3 Col - NO
 Dist R O - NO - ENT
 Dist Sts O - ENT
 Add - NO
 Knit Tech - 180 - ENT
 Enlarge/Position - ENT
 Cm? - NO
 Rows - 3/6 - ENT
 Sts - 110 - ENT
 Position - ENT
 Patt Aft R O = 8 - ENT
 To R/L O - ENT
 Rep R O - NO - ENT
 Rep Sts O - NO - ENT
 Test - NO
 All St Patt - NO
 St Patt B -180 - ENT
 Enlarge/Position - NO
 All St Patt - ENT
 Form - NO



A = 42 [46.5, 51.5] cm
 B = 5 cm
 C = 50 [54, 56] cm
 D = 15 [17, 19] cm
 E = 1.5 cm
 F = 8 cm
 G = 24 [26.5, 28.5] cm
 H = 44 [49, 50] cm
 I = 42.5 [48, 54] cm

Designed by

OCTOPUS

7

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap and Pfaff E6000 machines.

MATERIALS

Bramwell Duomagic. (Yarn Guide No.10.)

1 [1, 1] x 500 g cone in Mustard (Col.1.)

1 [1, 1] x 500 g cone in Black (Col.2.)

GARMENT WEIGHT

Finished garment in first size weighs 345 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:— F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU. Telephone 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 71-76 [82-87, 92-97] cm, 28-30 [32-34, 36-38] in.

Actual size 82 [92, 102] cm, 32½ [36½, 40½] in.

Length to shoulder 55 [59, 61] cm, 22 [23½, 24] in.

Sleeve seam 49 [54, 55] cm, 19½ [21½, 22] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches on each bed and 98 rows to 10 cm, 4 in measured over Jacquard Pattern A (stitch size approximately 4½/4½).

27 stitches on each bed and 106 rows to 10 cm, 4 in measured over Pattern B (stitch size approximately 4½/4½).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Before knitting, prepare reader sheets from the charts provided.

b) Read pattern carefully before starting to knit.

each bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and K 1 row. RC shows 36. Set RC at 000. Set ss to 4½/4½. Follow console for St Patt B. Using Col 1 and Col 2, shape sides by inc 1 st on each bed at each end on every 18th [17th, 15th] row until there are 116 [130, 146] sts on each bed and at the same time when RC shows 410 [460, 470], using Col 1 and Col 2, K 24 rows. Using Col 2 and Col 1, K 36 rows. RC shows 470 [520, 530]. Cast off.

NECKBAND

Handle down. Orange strip-

pers. Set up 126 [130, 134] Ns on each bed at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Follow Cast On 4. Rack once to left. Arrange pushers under every back bed N in WP. Set RC at 000. Set lock on N/N and ss to 2½/2½. Using Col 1, K 1 row. Push empty Ns on back bed to WP. Set lock on CX/CX and ss to 3/3. K 2 rows. Rack once to right. Set lock on BX/N and K 26 rows. RC shows 29. Push empty Ns on front bed to WP. Set lock on CX/CX, K 2 rows. Set lock on N/N and K 1 row. Change to

black strippers. Set lock on GX/N and ss to 5½/5½. Using Col 2, K 4 rows. Pull yarn down between beds. Set lock on N/GX, K 4 rows. Using WY, rep last 8 rows. Change to orange strippers. Set lock on N/N, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Form the neckband into a circle and lightly press the stocking stitch edge only.

MAKING UP

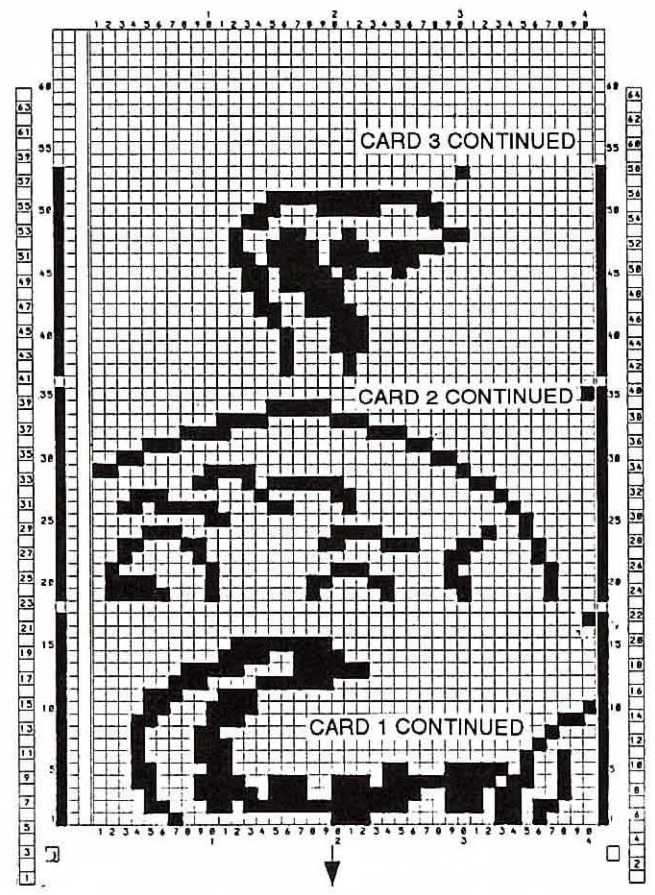
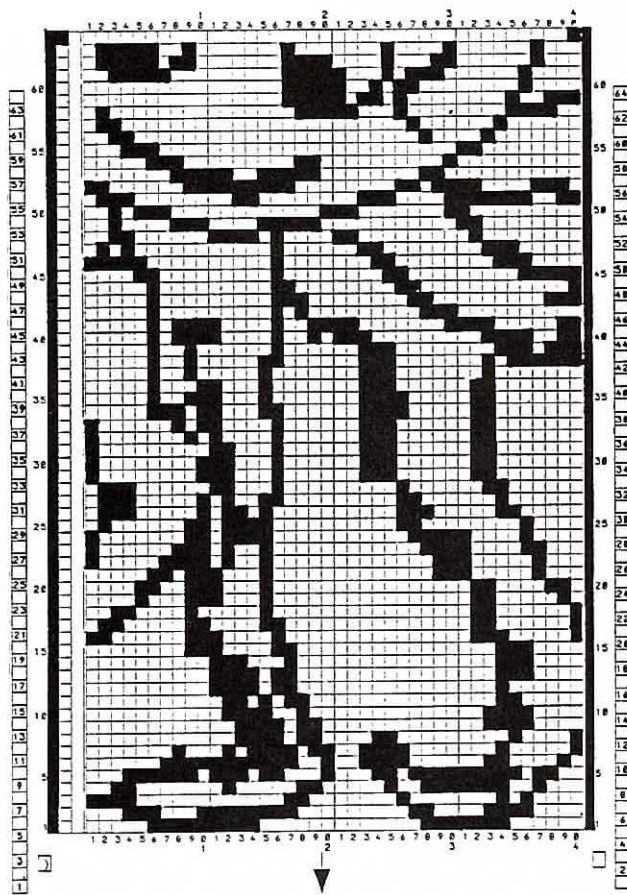
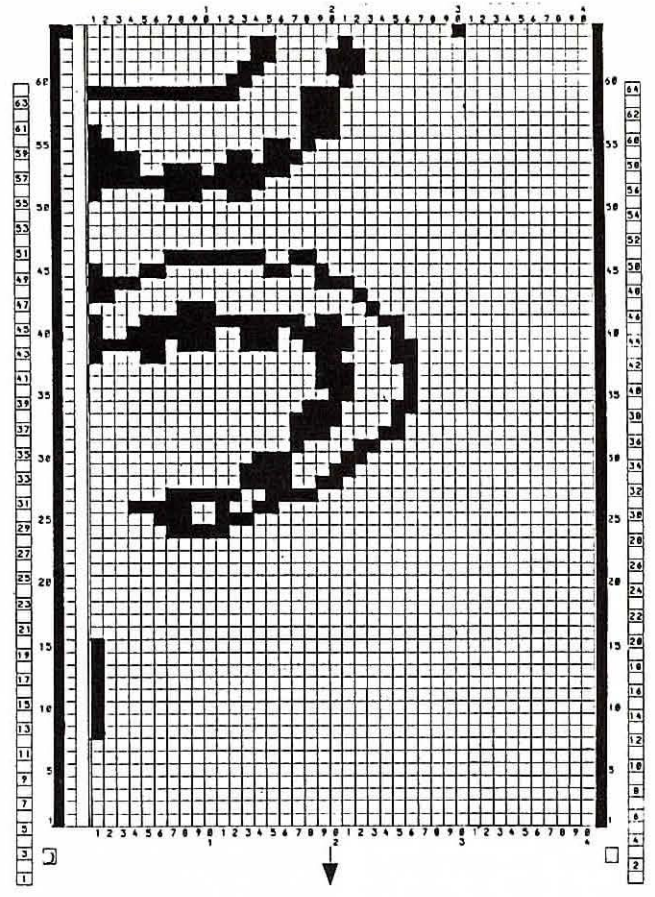
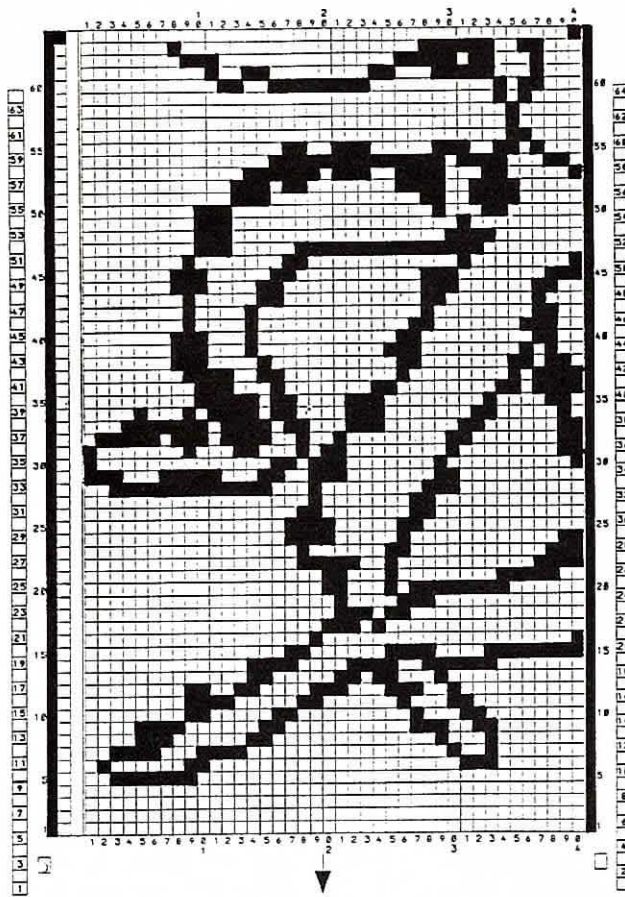
Join right shoulder seam. Draw a cut and sew neckline on back and front, using measurements given on diagram as a guide. Sew two rows of zig-zag stitch around neckline, then cut out surplus fabric to form neck curve. Pin neckband into position just below zig-zag rows and unravelling WY as required, backstitch through open loops of last row worked in Col 2. Catch down remaining loops on inside, enclosing cut edge. Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Give final, light press.

BACK AND FRONT ALIKE

Handle down. Orange strippers. Set up 122 [136, 150] Ns on each bed at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 needle arrangement). Follow Cast On 4. Rack once to left. Set RC at 000. Set lock on N/N and ss to 2½/2½. Using Col 2, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Rack once to right. Set lock on N/N and ss to 3½/3½, K 1 row. Using Col 1, K 28 rows. Using Col 2, K 1 row. Push up empty in-between Ns on both beds to WP. 122 [136, 150] Ns on each bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and K 1 row. RC shows 36. Set RC at 000. Set ss to 4½/4½. Follow console for St Patt A. Using Col 1 and Col 2, K 490 [530, 548] rows. Cast off.

SLEEVES

Handle down. Orange strippers. Set up 66 [72, 78] Ns on each bed at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Follow Cast On 4. Rack once to left. Set RC at 000. Set lock on N/N and ss to 2½/2½. Using Col 1, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Rack once to right. Set lock on N/N and ss to 3½/3½, K 1 row. Using Col 2, K 28 rows. Using Col 1, K 1 row. Push up empty in-between Ns on both beds to WP. 66 [72, 78] Ns on



CLUBS WELCOME!

There's more to Knitting Clubs than sharing problems and techniques, successful clubs also have a good social life. Make your members' day by organising a trip. Clubs will find a warm welcome at these locations.

EXHIBITIONS

CREATIVE EXHIBITIONS

Tel: 01394 285678

John Allen and other stars present a major feature at **The Knitting & Stitching Shows** to indicate new horizons in knitting design. Demonstrations and hands-on opportunities within John's machine knitting clinic are entirely free of charge, so clubs are invited to come armed with any problems to be solved. See the shows in Alexandra Palace, London (October 19th - 22nd), Dublin (November 9th - 12th) and Harrogate (November 22nd - 24th). Call us for details.

ICHF

Dominic House, Seaton Road, Highcliff, Dorset BH23 5HW
Tel: 01425 272711

Creative Stitches, Britain's most exciting sewing, needlecraft and knitting shows. Demonstrations, 'make & take' workshops, Craft Guilds and over 100 exhibitors combine to make a day out to remember. **Creative Stitches**, Westpoint Exeter, 7th - 10th September. **Creative Stitches** - Wales, Cardiff International Arena, 27th - 29th October. Details from the organisers, ICHF.

MAYHILL EXHIBITIONS

Tel: 01554 834679

KNIT-SEW '95 15th - 18th November

The first **National KnitSew Show of Northern Ireland** will be at the Maysfield Centre in November, this year. Exhibitors will be showing everything from thread and yarn to the finished article. This, together with free lectures and workshops will give you the chance to learn from the experts and find answers to your knitting and sewing problems. These are all the ingredients for a terrific day out at your own show, so don't miss the opportunity! Note the dates in your diary now!

NATIONWIDE EXHIBITIONS (UK) LTD

Tel: 0117 970 1370

The National Knitting and Needlecraft Exhibition at The National Exhibition Centre, Birmingham: 5th - 8th October, 1995

The Scottish Knitting and Needlecraft Fayre at Royal Highland Centre, Edinburgh: 27th - 29th October, 1995.

Great shows for clubs to visit, with lots of attractions, plenty of bargains and special show offers. Telephone Sheila Davies to book advance tickets at discount rates.

BONNIE'S WOOLS LTD

1273 Bristol Road South, Northfield, Birmingham B31 2SP

Tel: 0121-475 1691 (Cadbury booking line: 0121-451 4159)

Explore the world of the 'Chocoholics' at Cadbury World and 'Knitaholics' at Bonnie's Wools. We have linked up with Cadbury World to offer you a really exciting day out. A trip to Cadbury World, where you can enjoy the sights, sounds, tastes and smells of chocolate making. Enjoy shopping in the Chocolate Shop and Bargain Corner, then finish with a meal or snack in the restaurant.

Follow on to Bonnie's Wools where you will find all that's best in machine knitting and coned yarns from most major manufacturers and, of course, Bonnie's own brands, plus masses of industrial yarn bargains. We are now taking bookings for this really exciting day out.

RIDGEWAY YARNS

5 High Street, Husbands Bosworth, Lutterworth, Leicestershire LE17 6LJ. Tel: 01858 880394 Fax: 01858 880498

If you want to save money and have an enjoyable day out, why not visit Ridgeway Yarns? They are set in beautiful countryside (six miles M1), with access to canals, waterways and country pubs and close to Market Harborough which is a thriving market town. Their yarns are unbeatable in quality and price with exciting bargain bins. Ridgeway Yarns are a busy trade warehouse but extend a warm welcome to knitters, so please do telephone to book an appointment. Free coffee is available to all.

UPPINGHAM YARNS

North Street East, Uppingham LE15 9QL

Tel: 01572 823747

Aladdin's cave warehouse of quality yarns and accessories. Ample parking, near to town centre in beautiful countryside. We are between the A1 and M1, near to Leicester from where is drawn much of our industrial yarn, which we thoroughly test. Low, low prices, as advertised, contact us for details.

THE WOOL CENTRE

40 Melton Road, Oakham, Rutland LE15 6AY

Tel: 01572 757574

The Wool Centre, Oakham has a quality selection for the hand knitter. We have exclusive Italian yarns by Milan Tricot, designer yarns by Rowan and we are stockists of Jaeger, Hayfield, Patons, Twilleys and Wendy. We are also a DMC main agent and have alternative crafts available - come and see for yourself. The shop is open Monday to Saturday, 9.30 am - 5.30 pm and there is a car park at the rear. Visitors are welcome so please telephone for details.

MIDLANDS • CENTRAL ENGLAND

A.K.YARNS

30 Brindley Road, Hinckley Business Park, Dodwells Bridge Industrial Estate, Hinckley, Leicestershire LE10 3BY

Tel: 01455 239909 Tel/Fax: 01455 234900

Open any day or evening by prior arrangement. Ample space for coach parking. Coffee and tea always ready. Meals are available at local hotel at concessionary rates. Wheelchairs are welcome! VAT is included in the price. 10% discount on most yarns, or up to 50% on the one-day offers.

NORTH • NORTH EAST • NORTH WEST

A. J. HAYHURST LTD

Newpark House, Newline, Bacup, Lancashire OL13 9AX

Tel: 01706 878622

Make it a day out with a difference when you visit our Mill Shop and see our exciting range of yarns covering 2,000 square feet. A visit to the Textile Museum can also be fitted into a day trip. Open 10.00 am - 3.30 pm, Tuesday - Friday. Coaches by appointment, evenings and weekends. Free coffee and expert advice! Please telephone for details.

BRITISH MOHAIR SPINNERS**Midland Mills, Valley Road, Bradford BD1 4RL****Tel: 01274 728456 (Shipley: 01274 583111)**

Is your club coming to Bradford? Visit the Mohair Shops in Bradford and Shipley for exquisite yarns based on the luxurious mohair fibre, bargains and accessories. All Jarol yarns and leaflets are stocked, along with many bargain oddments. Club visits and coach trips are welcome by ringing us on Monday to Friday between 9.00 am and 4.00 pm.

CO-OP HOLIDAYCARE**P.O. Box 53, New Century House, Manchester M60 4ES****Tel: 0161-827 6976**

Co-op Holidaycare, part of the Co-operative Wholesale Society, are able to quote for all the group holiday needs for your club or even to arrange a special knitting holiday! We will take care of all the organisation - coach, hotel, excursions - and take the pain out of your pleasure. Contact us now to discuss your club's requirements.

CREATIVE LEISURE**St Mark's, Cautley, Sedburgh, Cumbria LA10 5LZ****Tel: 015396 20287/20585**

Creative Leisure is an ideal venue for a group to enjoy a shared interest. Our elegant Victorian country house in its stunning setting, en-suite rooms, excellent meals and large studio, guarantee an enjoyable and productive experience. Arrangements can be made to suit your needs - weekend breaks to seven-day courses - expert tuition and visits to woollen mills. Please contact Barbara Wilson for details.

DIRECT KNITTING & SEWING SUPPLIES LTD**769/771 Attercliffe Road, Sheffield S9 3RE****Tel: 0114-244 9888 Fax: 0114-261 7299**

Why not combine a machine knitting trip with a visit to the famous Meadowhall shopping centre? We are only just over a mile away, near Junction 34 of the M1. We always have lots of bargains on offer in our shop and warehouse and stock most ranges of machine knitting yarns. We are agents for Brother, Silver Reed, Toyota and Pfaff. Provided your club has pre-booked, we can arrange for special demonstrations and talks. Our shop and warehouse is open six full days a week and we have recently opened a coffee and sandwich bar!

EMPRESS MILLS**Empress Mills (1927) Ltd., Empress Street, Colne, Lancashire BB8 9HU****Tel: 01282 863181 Fax: 01282 870935**

We are leading sewing thread manufacturers with a well-stocked shop offering a comprehensive range of threads, sewing accessories and gift boxes. By prior notice, parties of five to 50 can enjoy a full Mill Tour, providing a unique insight into thread manufacturing. Alternatively, why not send for a free mail order pack?

EWE-KNIT**127 Drake Street, Rochdale, Lancashire OL16 1PZ****Tel: 01706 521966**

We've moved into new premises and something completely different. Our industrial winders are busy producing outstanding yarns of quality at unbelievable prices. Most are 4-plys, costing £2.50 - £2.95 each. We can't possibly describe them here, so book your trip to find out just how much you can't spend at the new Ewe-Knit!

HAZEL GROVE KNIT & SEW CENTRE**292 London Road, Hazel Grove, Stockport, Cheshire SK7 4RD****Tel: 0161-483 6102**

Why not take a trip to our centre at Stockport. We have an extensive range of yarns and other products for knitting and sewing and can offer the expert advice of qualified tutors. We will gladly arrange a demonstration of your choice. We also run short and long-term courses on all aspects of knitting and sewing. Refreshments are available. Please telephone for details.

HELMSHORE TEXTILE MUSEUMS**Holcombe Road, Helmshore, Rossendale, Lancashire BB4 4NP****Tel: 01706 226459 Fax: 01706 218554**

When visiting Mill Shops in Lancashire, why not complete your 'textile experience' by visiting Helmshore Textile Museums. See our spectacular Spinning Mules in action and watch the great Waterwheel driving the Fulling Stocks. Guided tours of these original mill environments, including demonstrations of working machinery, are available to pre-booked parties at any time of the year. Please contact us for an information pack.

KNITTING AUTOMATIC**Zetland Street, Northallerton, North Yorkshire DL6 1NA****Tel: 01609 773444**

I would like to invite any knitting club or group to come and visit me in my new, larger premises and see what I have to offer. Sewing and knitting machines, yarns, sewing threads, metallic and fancy, fabric paints and transfers. Interest-free credit is available on some machines. Contact Diana for further details.

MACHINE KNITTING CENTRE**27 Beechwood Drive, Thornton Cleveleys, Blackpool, Lancashire FY5 5EJ****Tel/Fax: 01253 853481**

The Centre offers a comprehensive service to knitters. We hold one-day workshops and special promotions at regular intervals and we are also happy to arrange party visits, tailored to cater for special interests. Extensive shop and classrooms; machines; quality yarns and patterns; plenty of friendly help and technical advice.

MARLIN KNITTING & SEWING**97 Westgate End, Wakefield WF2 9RL****Tel: 01924 373393 Fax/Ansaphone: 01924 381703**

Visit Marlin Knitting & Sewing, the only exclusively Pfaff knitting and sewing centre in the U.K. You will find everything for your Pfaff or Passap Duo 80 / E 6000 knitting machine plus the full range of Pfaff sewing and overlocking machines. We carry spares, accessories, model books - in fact everything for your machine, under one roof. New and used machines are guaranteed and repairs are carried out, on the premises, by Colin Dutton. We run hands-on workshops and courses and hold knitting clubs every week. Club discounts are given to members of clubs with club cards. We are easy to find (M1 Junction 40), with easy parking and refreshments are available but clubs must book in advance.

METROPOLITAN**The Pinfold, Poole, Nr. Nantwich, Cheshire CW5 6AL****Tel: 01270 628414 Fax: 01270 610038**

Metropolitan - often copied, never bettered. Visit us and take advantage of a lecture and/or demonstration or just browse through our yarns, books and accessories in the relaxed, friendly atmosphere of Metropolitan. Refreshments are available and there is much to occupy the non-knitter in the Craft Units, while you enjoy the undiluted pleasures of machine knitting. Contact us for details about arranging a visit.

SPECTRUM YARNS LIMITED**Spa Mill, New Street, Slaithwaite, Huddersfield HD7 5BB****Tel: 01484 843732 Fax: 01484 847956**

Spectrum Yarns is equipped with the most up-to-date machinery in the world and produces consistently high quality, knot-free yarn. Only top quality raw materials are used, including British-made Courtelle and pure British wool. Visitors are welcome, but organisers must contact Ian Whitehouse at the mill, in advance, regarding the size of the party, the date and so on.

TEXERE YARNS**College Mill, Barkerend Road, Bradford BD3 9AQ****Tel: 01274 722191 Fax: 01274 393500**

Welcome to Texere Yarns. Visitors are always amazed at the enormous selection of wools, silks, acrylics, cottons and rug yarns, along with knitting ribbons, chenilles, fancy yarns and the famous Texere 4-ply Glitter. The warehouse is open on weekdays from 9.00 am to 5.00 pm and at weekends by arrangement. Please book in advance for coach parties.

WORTH KNITTING & SEWING

Wesley Road, Armley, Leeds LS12 1UH

Tel: 0113 279 8858 Fax: 0113 231 0020

We stock ALL Bramwell's, ALL Brunton's, ALL Forsell's, ALL King Cole's, Bretts, B.S.K., Bonnie's and lots of our own-brands, to cut out the middleman, plus Hague linkers and knitting machine accessories. We also have TONS of industrials, cottons, mohairs, Shetlands, lambswools, French crepes and so on and TONS of clearing lines. Then there are dressmaking fabrics, zips, buttons, tapestries and handicrafts. There is free tea and coffee. Car parking available.

THE YORKSHIRE MOHAIR MILL

Mohair Mills, Gibson Street, Bradford BD3 9TS.

Tel: 01274 66868 Fax: 01274 660628

A 5,000 square feet Mill Shop warehouse full to the ceiling with over 500 repeatable stock items in mohair, alpaca, 100% wool and 100% cotton including environmentally-friendly recycled-fibre yarns in cashmere/lambswool and denim, plus the best value in Courtelle acrylic. Many clearance bargains at a penny a gram, or less! For value, choice and quality, it's worth visiting The Yorkshire Mohair Mill. Open weekdays, Monday to Friday (and Saturday morning during the autumn), please telephone.

SCOTLAND

DRUMMOND WOOLS

79-81 Haymarket Terrace, Edinburgh EH12 5HD

Tel: 0131-313 100 Fax: 0131-313 1004

Having a club outing? Why not visit David and his team at Drummond Wools? You will be welcomed with a glass of wine, then left to browse at leisure through our knitting and sewing departments. Demonstrations of your choice are available and you can take advantage of our special club discounts that enable you to get just that little bit extra. Telephone for details.

NEW LANARK TRADING LTD

New Lanark Mills, Lanark, Scotland ML11 9DB.

Tel: 01555 665876 Fax: 01555 665738

New Lanark, once Scotland's largest mill complex, is fast becoming one of Scotland's top tourist attractions. Pure wool yarn is spun on a 19th century Platt Spinning Mule, primarily as a working demonstration to visitors. Our range includes 4-ply, DK and Aran, in both natural and dyed shades at very competitive prices.

SOUTH • SOUTH EAST • SOUTH WEST

ARCADE SEWING & KNITTING MACHINE CO. LTD

33 The Arcade, Broadmead, Bristol, Avon BS1 3JD

Tel: 0117-927 6766

Visit Bristol, its shopping centre Broadmead and The Galleries and come and see us too. Browse around at your leisure among our yarns. The extensive stock includes ranges by Bramwell, Denys Brunton, Forsell, Yeoman, King Cole, Hush Knit and Bonnie's. Tea and coffee is free, we have a club discount day and can arrange demonstrations on request. Please 'phone to arrange a club day - we look forward to seeing you.

CAFFLE CRAFTS

Units 2 & 3 Clevedon Craft Centre, Moor Lane East, Clevedon, Avon BS21 7ED

Tel: 01275 877378 Internet 1004410.2362@compuserve.com

A Knitters' Day Out with a unique difference! Situated in a picturesque setting just off Junction 20 of the M5 and one of 15 craft studios, we offer the largest selection of quality yarns in the West Country. We are authorised dealers for Brother and Pfaff with ample room for demonstrations. Refreshments provided. Please contact Jane Thomas for further information.

CAPRICORN MOHAIR

Manor Farm, Rockbourne, Nr. Fordingbridge, Hampshire SP6 3PB

Tel: 01725 518454 Fax: 01725 518777

Come and visit us! We are located on a working farm in a picturesque village where you can view our large herd of mohair-producing angora goats. See the coning and balling machines in operation, preparing the yarn for the customer. Choose from our exclusive designs and 50 shades of superior quality, British mohair. Make it a date!

THE CORNWALL KNITTING CENTRE

25 Prideaux Close, Tamar View Industrial Estate, Saltash, Cornwall PL12 6LD. Tel: 01752 840810

The South West has always been a favourite holiday destination for many of us. If you are going west this year, why not include a visit to the Cornwall Knitting Centre? It is situated a short distance from the Tamar Bridge, has easy access for the disabled and car parking is free. Open six days a week with a late night on Fridays, it incorporates a wide selection of yarns and accessories as well as a repair shop. Clubs are welcome, by appointment and we hold day workshops during the summer.

D & S CONE YARN SUPPLY

175 Queen Street, Newton Abbot, Devon TQ12 2BS

Tel: 01626 69840

D & S Cone Yarns have been trading for twelve years and stock everything from coned yarns, knitting machines, books and accessories to sewing threads and sewing machines. We also have a large stock of overlockers. We are situated five miles from Torquay with ample parking and refreshments are available. Clubs are very welcome, please telephone for details.

FLIMWELL KNITTING CENTRE

Hollands Farmhouse, High Street, Flimwell, Wadhurst, Sussex TN5 7PF

Tel: 01580 879316

Come and see our large range of knitting machines, thousands of cones of yarn, accessories and books. There is ample parking, refreshments are available and a demonstration can be provided if your club has booked in advance. We are in beautiful country surroundings with a mini-museum of domestic knitting machines and are easy to find - just off the A21 on B2087, midway between Tunbridge Wells and Hastings. Please telephone for details.

KNITCRAFT KNITTING MACHINES LTD

131 High Street, Yiewsley, West Drayton, Middlesex UB7 7QL

Tel: 01895 441368/447854 Fax: 01895 449717

Huge showroom. Machines (new and used) and spares for Silver Reed, Brother and Knitmaster. Repairs, part exchange, demonstrations. Free expert advice. DesignaKnit, coned yarns, patterns, accessories. Sewing machines and repairs. Craft, haberdashery, hand knitting, needlecraft. Close to Heathrow, M25 (Junction 15), M4 (Junction 4) and M40. Parking nearby. Open Monday to Saturday, 9.30 am - 5.15 pm. Mail order service.

KNITMATES, Unit 21, Rowfant Business Centre, Wallage Lane, Rowfant, Crawley, West Sussex RH10 4NQ

Tel: 01342 718575 Fax: 01342 718576

Knitmates, in the Sussex countryside on the outskirts of Crawley, can offer you a visit, 'tailor-made' to your group. You can browse and rummage, have talks or demonstrations, or a 'hands-on' workshop with a visiting tutor. We can also provide lunch for a small charge.

MACHINE KNITS (MK) PUBLICATIONS

55-57 Hamlet Court Road, Westcliff On Sea, Essex SS0 7EY

Tel: 01702 348878 Fax: 01702 431486

Club members are very welcome at all times. If you book your visit now, we can organise a free talk/demonstration on a wide variety of subjects to suit your needs. In addition, we have many thousands of coned yarns and hundreds of pattern books. Visit our Superstore now!

NINA A MIKLIN

104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU

Tel: 0171-286 1532

The Nina Miklin Autumn Yarn Fair takes place in central London (21st - 22nd September, 1995), in association with Forge Craft Creations, Woolley Software and Jacpacs. See Nina's new designs, patterns, Italian yarn collection and Book Two in the 'Finishing of Knitwear' series. Free lectures and demonstrations on Swiss darning, Fair Isle on the double bed, DesignaKnit and DPaint and Singer 9000. For further details call Nina at the number above, or Sylvia on 01905 820482.

CLUB SPEAKERS

MAGGIE ANDREWS

79 Hookfield, Harlow, Essex CM18 6QQ.

Tel: 01279-422994.

Maggie offers lively, interesting and informative talks and demonstrations on a variety of subjects, all illustrated with plenty of samples, including Circular Yokes, Add a Collar, Machine Knit Arans and Easy Intarsia (no intarsia carriage needed). 40 miles radius. More for workshops. SAE for details.

KATE ARKLEY

3 The Vinery, Winscombe, Avon BS25 1AZ

Tel: 01934 843634

Design ideas, slip stitch, weaving, sideways knitting, blocking and pressing including skirts. All talks accompanied with sample swatches and garments. Clubs - any distance considered, please discuss.... Workshops, hands-on - any distance.

TERRY ARMITSTEAD & JANE HUNTINGFORD

c/o 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 2AY

Tel: 01243 826125

Combined talks. TALK 1: Intarsia motifs, technique books, garment patterns and geometric designs for punchcard and electronic machines. TALK 2: Inspirational Variations. How to get more out of your punchcard and electronic designs, plus all the latest on our products. No restriction on distance.

JOHN BLAKEMAN

25 Englesea Avenue, Weston Coyney, Stoke-on-Trent, Staffordshire ST3 5HL

Tel: 01782-313077.

Ex-Brother supervisor. Basic and advanced knitting techniques - Japanese machines. Programming - all Brother electronics. Using colour changers and accessories. Speciality - Jacquard and ribber techniques. Club visits, courses and workshops. No restriction on distance.

CHRISTINE CHAPMAN

Millbrooke Cottage, Main Road, Covenham, Louth, Lincolnshire LN11 0PB

Tel: 01507 363736

Various talks/demonstrations given such as; Decorating Knitwear with Swiss Darning or Cross Stitch; Making Satin Motifs or Embroidery Transfers. Reasonable Charge, any distance. For more information contact Chris Chapman at the above address.

JO CLARKE

Chameleon Knitwear Designs, 14 St David's Road, Hethersett, Norfolk NR9 3DH

Tel: 01603-810257

We will inspire your members to become enthusiastic about their knitting. We offer a selection of talks and demonstrations on creative aspects of single bed machine knitting. 50 miles radius of Norwich, further by arrangement.

SHIRLEY COWLING

Herdwick Farm, Winkleigh, Devon EX19 8LD

Tel: 01837 83358

Ribber techniques, intarsia, a really good V-neckband, double jacquard with different backings, magic cables, Jones Tones Paints, or Club's own choice. All demonstrations accompanied by sample swatches and garments. Workshops at the farm for club groups. 50 mile radius of Winkleigh. Further considered.

RUTH COX

Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU

Tel: 01582 605808

Toy making made easy. Hints and tips on how to make machine knitted toys successfully, plus something useful, something decorative and something for fun. Creative and profitable ways of using small amounts of yarn. 50 mile radius, further by arrangement.

WENDY DAMON

9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE

Tel: 01634 221629

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8

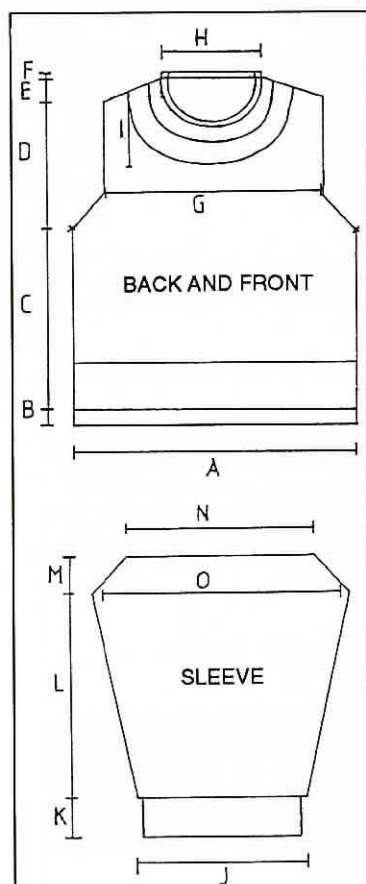
Judy Dodson

BACK

Push 100 [108] Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 1 row. Release card and cont in Fair Isle. K 2 rows MC/B, 6 rows MC/A, 2 rows MC/B, 6 rows MC/A, 2 rows MC/B, 2 rows MC, 1 row B and 2 rows MC/A. Lock card. Cont in st st. K 1 row B. RC shows 33. Using MT and MC, K 12 rows. Set carriage to hold. Cont in patt from Chart 1 over centre 62 Ns. K 50 [42] rows. RC shows 95 [87]. Place marker at each end *.

SHAPE ARMHOLES

Dec 1 st at each end of every



A = 55.5 [60] cm	I = 15 cm
B = 2.5 cm	J = 32 cm
C = 39.5 [36] cm	K = 7 cm
D = 21.5 [24] cm	L = 37.5 cm
E = 5 [6] cm	M = 5 cm
F = 1 cm	N = 45.5 [51] cm
G = 42 [46.5] cm	O = 32 [37.5] cm
H = 15.5 cm	

PATTERN RATING

**** Recommended for experts.

MACHINES

This pattern is suitable for chunky punchcard or electronic machines.

MATERIALS

Spectrum Aran. (Yarn Guide No.17.)
7 x 100 g balls in Cream (MC).
1 x 100 g ball in Blue (A).
1 x 100 g ball in Taupe (B).

GARMENT WEIGHT

Finished garment in first size weighs 720 g.

The fibre content of this yarn is 100% Wool and it is available from stockists or by mail from Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 01484-843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 92-97 [102-107] cm, 36-38 [40-42] in.
Actual size 109 [118] cm, 43 [46½] in.
Length to shoulder 63.5 [62.5] cm, 25 [24½] in.
Sleeve seam 44.5 cm, 17½ in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

18 stitches and 24 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Silver Reed electronic machines, place needle 1 cam between needles 6 and 7 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on).
- On Brother electronic machines, place pattern over centre 0.

row until 76 [84] sts rem. K 12 [20] rows. RC shows 119. Cont in st st and MC. K 28 [26] rows. RC shows 147 [145].

SHAPE SHOULDERS

Cast off 4 sts at beg of next 12 [14] rows. Do not cut yarn. Using WY, K a few rows over rem 28 sts and release from machine, leaving empty Ns in WP. With carriage at right and K side facing, replace sts on

to Ns. Unravel WY. Using MT-2 and MC, K 3 rows. Using MT+6, K 1 row. Cast off using a latch tool.

FRONT

Work as for Back to *.

SHAPE ARMHOLES

Dec 1 st at each end of every row until 92 [84] sts rem. Cont in st st and MC.

1ST SIZE

Dec 1 st at each end of every

row until 76 sts rem.

BOTH SIZES

K 6 [14] rows. RC shows 113.

SHAPE NECK

Set carriage to hold. Push 42 [46] Ns at right to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP, K 1 row. Push 4 Ns at neck edge to HP, K 1 row. Push 1 N at neck edge to HP, K 1 row. Push 3 Ns at neck edge to HP, K 1 row. Push 1 N at neck edge to HP, K 1 row. Push 3 Ns at neck edge to HP, K 1 row. Push 1 N at neck edge to HP, K 1 row. Push 2 Ns at neck edge to HP, K 1 row. Push 1 N at neck edge to HP on next 4 rows. ** Take yarn round first inside N in HP, K 1 row. Push 1 N at neck edge to HP, K 1 row; rep from ** once more. K 3 rows. Dec 1 st at neck edge on next and every foll 4th row until 9 [13] sts rem. K 3 rows. Dec 1 st at neck edge. K 2 [0] rows.

SHAPE SHOULDER

1ST SIZE

Cast off 4 sts at beg of next row, K 1 row.

2ND SIZE

Cast off 4 sts at beg of next row and foll alt row, K 1 row.

BOTH SIZES

Cast off rem 4 sts. With carriage at right, push 34 [38] Ns at right from HP to UWP and finish to correspond with first side reversing shapings. Push rem 52 Ns from HP to UWP.

YOKE

Push 11 Ns at left and right from NWP to WP. Pick up sts along side of neck and place on to empty Ns. 74 sts. Lock card on 9th row. Using MT and MC, K 1 row. * K 1 row B and 2 rows MC. Release card and cont in Fair Isle. K 2 rows MC/B, 6 rows MC/A and 2 rows MC/B. Lock card. Cont in st st. K 2 rows MC and 1 row B *. Using WY, K a few rows and release from machine.

CABLE NECKBAND

Push 68 Ns to WP. With carriage at right and P side facing, replace sts on to Ns dec 6 sts evenly. Unravel WY. Using MC, K 2 rows. Cont in cable pattern from Chart 2, K 11 rows. Do not cut yarn. Using WY, K a few rows and release from machine. Push 66



58 Ns to WP. With carriage at right and K side facing, replace sts on to Ns dec 10 sts evenly. Unravel WY. Using MT-2, K 3 rows. Using MT+6, K 1 row. Cast off using a latch tool.

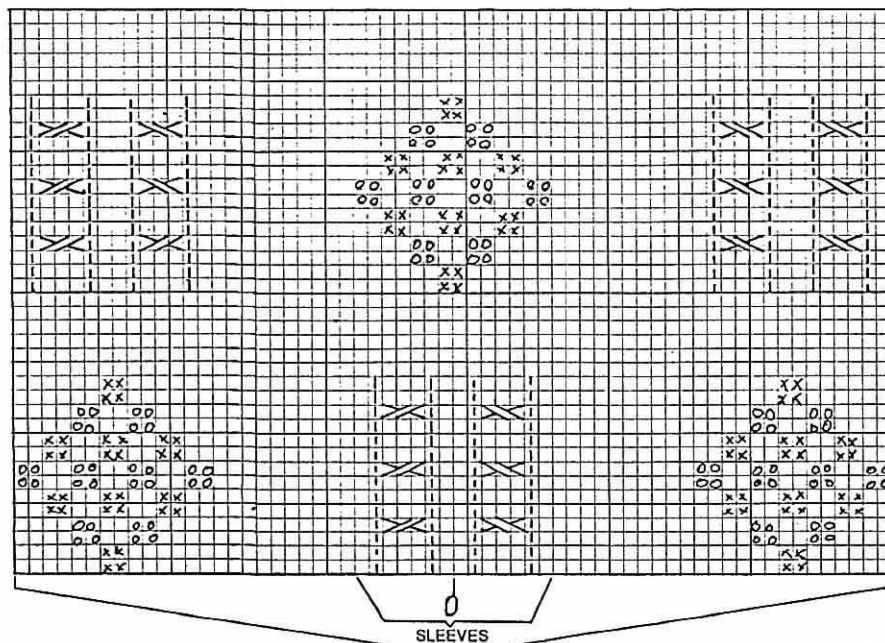
WELTS

Push 90 [98] Ns at centre of machine to WP. Lock card on 30th row. With carriage at left and P side facing, replace sts from lower edge on to Ns gathering evenly. Using MT-1

and MC, K 1 row. Using B, K 1 row. Release card and cont in Fair Isle. K 2 rows MC/A. Lock card. Cont in st st. K 1 row B and 1 row MC. Do not cut yarn. Using WY, K a few rows and release from

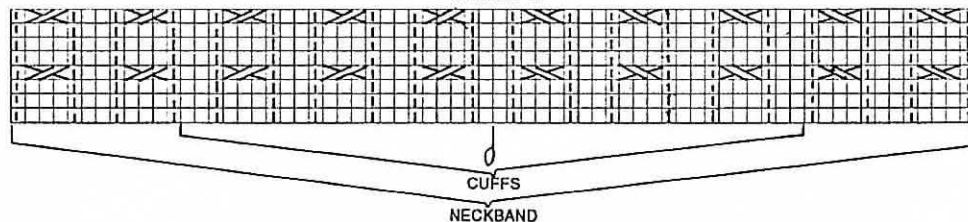
machine, leaving empty Ns in WP. With carriage at right and K side facing, replace sts on to Ns. Unravel WY. Using MC, K 1 row. Using MT+4, K 1 row. Cast off using a latch tool.

CHART 1

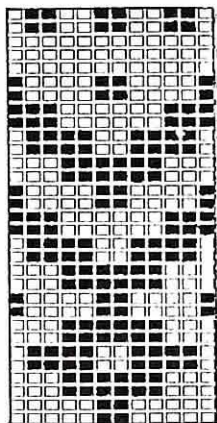


BACK AND FRONT

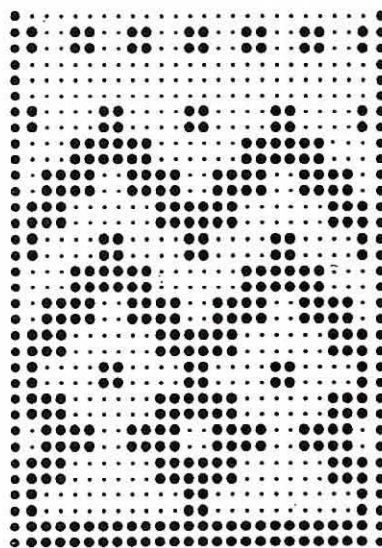
CHART 2



- KEY**
- = Drop stitch and pick up as for ribbing
 - = Cross stitch at right behind 2 stitches at left
 - = Cross stitch at left behind 2 stitches at right
 - = B
 - = A
 - = Push these 2 Ns to HP. K 1 row MC. Knit the 2 sts in HP by hand in A
 - = Push these 2 Ns to HP. K 1 row MC. Knit the 2 sts in HP by hand in B



ELECTRONIC CHART



12 ST PUNCHCARD CHART
24 ST PUNCHCARD CHART

SLEEVES

Push 58 Ns at centre of machine to WP. Lock card on 9th row. Using MT-1 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Shape sides by inc 1 st at each end of every 7th [5th] row until there are 82 [92] sts and at the same time work as for Yoke on Front from * to *. Using MT and MC, K 16 rows. Cont in patt from Chart 1 over centre 14 Ns, K 54 rows. Cont in st st and MC. K 4 rows. RC shows 90. Place marker at each end.

SHAPE TOP

Dec 1 st at each end of every row until 58[68] sts rem. Do not cut yarn. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at left and K side facing, replace sts on to Ns. Unravel WY. Using MT+6 and MC, K 1 row. Cast off using a latch tool.

CUFFS

Push 44 Ns to WP. With carriage at left and P side facing, replace sts from lower edge of Sleeve on to Ns, gathering evenly. Set RC at 000. Using MT-1 and MC, K 2 rows. Cont in cable patt from Chart 2, K 14 rows. Do not cut yarn. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at right and K side facing, replace sts on to Ns. Unravel WY. Using MT-2 and MC, K 1 row. Using MT+6, K 1 row. Cast off using a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder, yoke and neckband seams. Set in sleeves. Join side and sleeve seams.

Ann Kite

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ART AND DESIGN

WALL HANGING – Part 4

Our wall hanging inspired by the exotic wild flowers of Western Australia is nearing completion and this month we can start making up the flowers . . . the exciting part!

Anne Kent

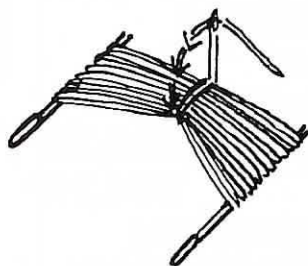
FLOWER FIVE

I have designed the final Flower Five as a very simple pom-pom which is wound on the machine. This method was shown to me by a friend and makes a fairly good pom-pom, perhaps not good enough for a bobble hat but great for decoration and for flowers, of course. I have given the positions for the pom-pons so that you can sew them straight on to the background - they are marked by an X.

POM-PONS

Pull forward one needle, leave 14 needles in NWP and pull forward one needle. Use these two needles as spacers to wind around to make pom-pons. Do not wind tightly,

there is no need to put a strain on the needles. I used a lemon double-knitting yarn and wound around 30 times. If you are using 4-ply lemon then about 40 times should be sufficient. Cut the yarn when you have finished winding. Thread a needle or double-eyed ribber tool and push up behind winding at centre and over the top twice and then pull tight and fasten.



FLOWER ONE AND POM-PONS



FLOWER 5.

FLOWER FIVE

Prickly Moses (Acacia Pulchella) This shrub grows up to 2m in height. It has sharp spines - hence its name! It is common in woodland and flowers in spring for a short period.

Close latches and pull off. Cut ends and hold between your thumb and first finger and give the pom-pom a 'haircut'. They do not all need to be exactly the same size and you can have a variety of 'haircuts'.

You will need sixteen lemon pom-pons. There are four smaller green pom-pons and you can make them in the same way as the others but leave only ten needles in NWP and use green 4-ply wound 30 times.

I have made a sample of both.

POSITIONING FLOWERS

I have given approximate positions for the flowers on the line drawing. I suggest you place pins, or mark with chalk, to position Flowers One and Two and this month's Flower Five on the background fabric. I have made up a small portion of these flowers to give you a good idea of how they should look.

I have drawn Flowers One

and Two and marked crosses for the pom-pons, on squared paper. This is proportional to one inch per square. Use a tape measure across and lengthwise to match the drawing positions.

EXAMPLE

The top pom-pom is two squares down and four squares in from the left. It will therefore be positioned two inches down from the top and four inches in from the left-hand edge of the background fabric.

MAKING UP FLOWER ONE

You should have three sets of leaves which have been sewn together as per instructions (August 1995 issue of *Machine Knitting Monthly*) and the pink 'cords' for the flower section. Fold your leaf in half longways and sew together about 1 inch (2.5 cm) at the 'fat' end, close to the edge. Using a yellow or green 4-ply cotton or similar strong type of yarn, sew a small running stitch all around the leaf, close to the edge.

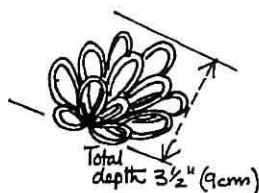




FLOWER TWO

Before fastening the end, pull up the cotton and ease the gathers, to form the leaf into a cupped shape.

Take the pink cords and loop into bunches. Sew these together at the bottom. Make about four loops smaller than the others, for the top. Sew one dark and one light pink bunch inside the leaf at the fat end. If you have fabric paints or are willing to purchase some, paint a little shading on the portion of the leaf that will show. I have used a little yellow and white on the underside of the leaf and a paler shade of my dark wool on the inside, using Pentel Fabricfun Water Colour Dyes, available from Iris Bishop (see her advertisement for price and details).



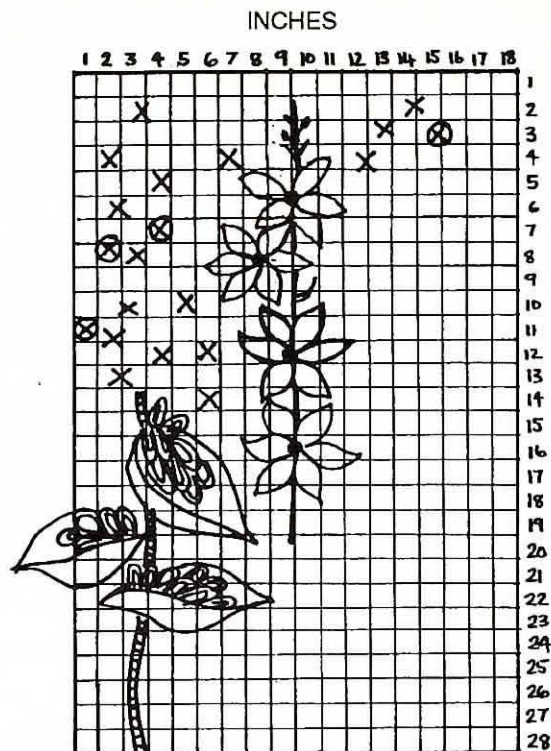
Mark carefully the position for the stem and, with four ends of 3-ply or 4-ply yarn in shades of brown, beige and grey, oversew across the line of the stem (just over 1/4 in wide) two or three times until it is nice and 'fat' and looks about 1/2 in wide. You can make the stem thicker towards the bottom.

Position the completed leaves and, from the back, stitch to the background in two or three places. I will have a little tip for you next month to prevent them from 'flopping'.

MAKING UP FLOWER TWO

Mark carefully the position for the stem/stalk and, using two ends of green 4-ply, embroider with 'overlapping' stitch or similar. Buds and small leaves can be added after the flowers are attached. Each flower has six petals. Position them to follow the drawing as closely as you can and sew with a small running stitch in the petal colour. You will not need to sew all around each petal - it will look better if some portions are left free. On three of the petals I have used a few running stitches in one of the other petal colours to relieve the plainness. Alternatively, you could use a little fabric paint. Finish the centre of the flower with three large chain stitches in yellow and oversew each chain stitch a little way from the top.

Next month's article will be the last in this series and we shall be adding the final flowers to complete the wall hanging.



POSITION FOR FLOWERS ONE, TWO AND FIVE.

- = Centre of Flower Two Petals
- X = Lemon Pom-poms
- ⊗ = Small Green Pom-poms



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TEACH-IN

KNITTING GARMENTS Part 2 – Which welts?

Last month I wrote about some practical ways of improving the finish of both single and double bed welts. However, even a perfect welt may still look wrong on the garment. It's this problem that I'm writing about this month.

Ann Kite

If you find it difficult to knit effective welts, learning how to knit a neat firm one is only the first step to solving your problem. Different welts knit to different widths, for any given number of needles. Similarly, the different stitches which can be used for the main fabric of a garment - Fair Isle, slip, or tuck for example - knit to different widths.

As I wrote last month, to get a good effect in all situations, with all yarns, you must first learn a variety of different welts. Having done that, when planning a garment, there are three steps to go through when deciding which welt to use.

STEP 1

Knit some samples of welts at

different tensions and determine which type and tension gives a welt of the desired firmness.

STEP 2

Knit samples, at different tensions, of the stitch you are going to use for the main part of the garment and decide which tension gives the effect you prefer.

STEP 3

Knit a sample of your preferred welt, followed by the main stitch and see if they look right together. If they don't look right, it's back to the knitting machine and repeat steps one and three using different welts, until the appearance of the welt and main fabric together, satisfies you.

Do I hear murmurs of 'That's a lot of work, I can't be bothered with all that!' ? Well, it does take time, but it's surely better than spending a lot of time on a garment and never being really satisfied with the result. Moreover, as your experience increases, you'll get to know the most likely combinations of welt and main fabric for different yarns and for the effect you want.

You'll learn that tuck stitch knits up wide, while slip stitch and Fair Isle are narrow - compared to stocking stitch. Similarly, a rib - mock or true - is narrower than a stocking stitch or circular hem. So, a circular hem with Fair Isle will probably not look right, but is acceptable with a tuck stitch. (See Fig.1.)

What is right depends on the effect you wish to achieve. While a welt where the actual stitches are loose and oversized is rarely likely to provide the effect you want, you don't always want a welt or hem to be narrower than the garment piece, that is, to 'pull in'. If you're knitting a jacket or tunic you often want the garment to hang straight. A stocking stitch hem can be suitable in these situations and there are fancy versions if you're bored with plain stocking stitch. More about these next month.

An alternative method is to knit a ribbed welt at a looser than normal tension. I have a long, Fair Isle, casual jacket, a sort of oversized cardigan. The yarn is a very chunky pure wool that I bought on the Isle of Lewis, while on holiday. I knitted it on a chunky machine of course and I

decided that I didn't want the hem to pull in but I did want a ribbed welt. I knitted the welt at a much looser tension than normal. When I finished the garment, I steam pressed the welt open so that it was the same width as the garment. The welt is definitely not loose and floppy, but nor does it 'pull in' the garment. I have seen the same effect on a dress knitted in a 4-ply Shetland wool, on a standard gauge machine.

When I came to the sleeves of my jacket, I wanted the sleeves to be large and roomy but I didn't want the cuff wide and roomy as well. I wanted the sleeve welt to 'pull in'. Because the sleeve required so many stitches immediately above the welt, it didn't matter how tight a tension I used for the welt, I simply couldn't get the welt as narrow as I wanted it when knitting the sleeve in the basic way. That, of course, involves casting on, knitting the welt and then changing to Fair Isle for the body of the sleeve. The answer in this situation is to knit the main part of the sleeve and then the welt separately. To do this:-

1. Knit the body of the sleeve using a waste yarn cast-on.
2. Knit a sample of the welt, noting how many stitches you're using.
3. Strip off the sample of welt, hold it around your wrist and calculate how many stitches you need for the welt.
4. Knit the welt. Transfer the stitches from the ribber to the main bed or, if you are using a single bed welt, turn it up

Fig. 1a CORRECT

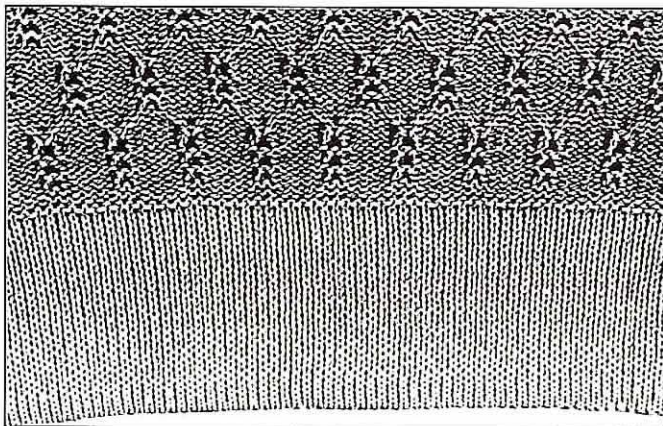


Fig. 1b INCORRECT

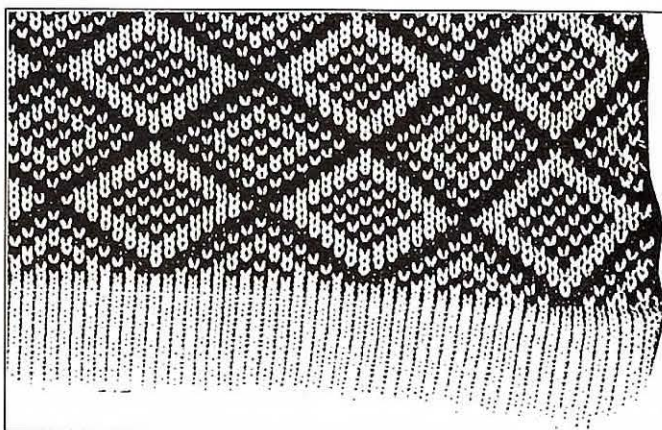


Fig.1 CORRECT AND INCORRECT USE OF A STOCKING STITCH OR CIRCULAR HEM.

and remove the waste yarn.

5. With the right side of the garment piece facing the machine, pick up the stitches from below the waste yarn and place on the needles. Some needles will have to take two stitches, since you have more stitches on the garment piece than on the welt. (More about calculating which needles receive two stitches in a moment.) Remove the waste yarn.

6. Push the needles to holding position and with the holding lever(s) set to knit, knit one row at main tension plus one whole number.

7. Knit one row at tension 10.

8. Bind off. Use a tapestry needle for standard gauge machines and the double-ended transfer tool, or a bodkin, for chunky machines. Binding off is just like backstitching. Move the needles slightly forward of the working position, then backstitch through the loops of the stitches as they hang on the needles. After every ten or so stitches, remove the bound-off stitches from the needles. When binding off, you can start at either side. I'm right-handed and find it easiest to work from left to right.

The first time you try binding off, you'll probably find the yarn will catch on every possible bit of the machine! However, like all knitting techniques it gets easier with practice. The reason for binding off, rather than casting off, is that binding off has 'give'. You won't feel that tightness, where the welt joins the sleeve, that you get if you cast off.

THE EXCESS STITCHES

This is how to work out which needles receive two stitches.

1. Subtract the number of stitches you used for the welt from the number used for the sleeve cast-on, to determine the number of excess stitches. For example, if 130 stitches were cast on for the sleeve and 90 stitches used for welt, then $130 - 90 = 40$ excess stitches on the sleeve.

2. Add 1 to the number of excess stitches. This avoids

having two stitches on the end needle when gathering. So the 40 excess stitches in my example become $40 + 1 = 41$.

3. Divide the number of needles used for the welt by the excess stitches in Step 2. Use the old-fashioned method of long division. (See Fig.2a.) In my example, 90 needles divided by 41 excess stitches equals 2 with 8 left over, or perhaps I should say 2 remainder 8. This means that if we put two stitches on every second needle, by the time we reach the 82nd needle all the extra stitches will be on the needles. None of the last eight needles will receive two stitches and the gathering will be rather lopsided. In this example, the common sense solution would be to put half the excess needles on each side. Then you would start counting for the gathering sequence on the fifth needle in from the edge. The first needle to receive two stitches would be the sixth.

There may be occasions on which this type of common sense solution is not accept-

able. You can, instead, distribute the extra needles—one at a time—across the work by putting two stitches on every third needle sometimes, instead of every second. The number of times you will do this is the number of needles left over—eight in the example above.

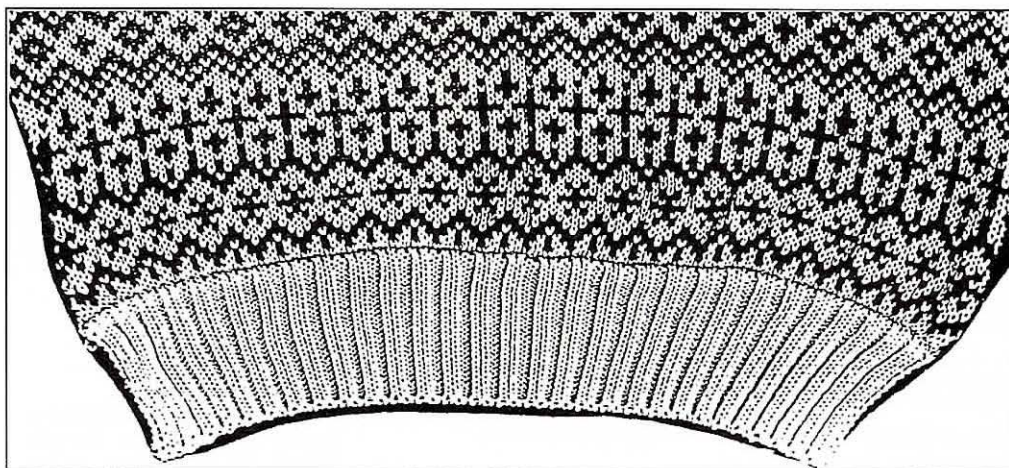
At Step 1, we found we had 40 excess stitches to 'gather'. We have now decided to put two stitches on every third needle eight times and that will leave $40 - 8 = 32$ stitches to distribute on every second needle. Even now common sense plays a part as you need to decide how to mix the groups of every third needle and every second needle!

The second part of this calculation is sometimes written out as in Fig 2b and the whole calculation is given the grand name of the 'diophantine equation'. However I think the whole thing is really common sense. I had been working out 'gathering in' in this way for years before I discovered its grand name and how to write it down.

In some ways, I still find the

written way in Fig.2b confusing and often I can't remember it! So usually I work it out the long way, as in my explanation, explaining it to myself in the same way each time. I find the key to success is to have a picture in my mind of stitches and needles and particularly of the needles left over at Step 3 of the calculation. I actually imagine picking up those excess needles from the edge of the knitting and sliding them one at a time into the groups of needles holding the two stitches—increasing, in this case, every second needle to every third needle. There's no way that you can possibly do this, of course, but I find it a helpful image. This is the last article about the basics of welts. The information is necessary, but not very exciting. Next month I'll be writing about fancy welts and hems, which I hope will be more fun.

Choosing ribbed welts and knitting welts separately from the garment, including the calculation for gathering, are taught on my Video No.7C, Understanding Welts. Details from A.K.E.S. on 01544-350627.



FAIR ISLE KNITTING GATHERED INTO A WELT KNITTED SEPARATELY

Fig.2a.

$$\begin{array}{r} 2 \\ 41 \overline{) 90} \\ \underline{82} \\ \text{remainder } 8 \end{array}$$

Fig.2b.

2 stitches every 2nd needle, 33 times.

$$\begin{array}{r} 2 + 1 = 3 \\ 41 \overline{) 90} \\ \underline{- 8} \quad 82 \\ \underline{33} \quad 8 \end{array}$$

2 stitches every 3rd needle, 8 times.

Since we added one stitch at Step 2 (see article), you have to reduce the number of needles receiving two stitches by one. You can subtract one from either the '8 times' or the '33 times'—it doesn't matter which.



Designed by Ruth Cox

BOX

MAIN PIECE

Begin at front. Push 35 Ns to WP. Using A, cast on using e-wrap method. Set RC at 000. Using MT, K 50 rows. Using B, K 50 rows. Using C, K 50 rows. Using B, K 50 rows. Using A, K 10 rows. Using B, K 9 rows. Make a hem by placing loops of first row from last section knitted in A on to corresponding Ns. K 50 rows. Place loops of first row from second section knitted in B on to corresponding Ns to form lid. K 50 rows. Place loops of first row from section knitted in C on to corresponding Ns. K 50 rows. Place loops of first

row from first section knitted in B on to corresponding Ns. K 50 rows. Cast off.

SIDES OF BOX (KNIT 2)

Push 35 Ns to WP. Using B, cast on using e-wrap method. Set RC at 000. K 50 rows. Using D, K 50 rows. Cast off.

BUTTON

Push 9 Ns to WP. Using B, quick cast-on. K 10 rows. Thread off. Using cast on and cast off yarn, gather along each side. Place a small amount of stuffing in centre, pull up cast on and cast off yarn and secure.

LOOP

Push 5 Ns to WP. Using MT-3 and B, quick cast-on. Cont in circular cord knitting. K 50 rows. Thread off.

JACK

RIGHT HALF OF BODY

Push 35 Ns to WP. Using A, quick cast-on. K 40 rows. Using D, K 30 rows. Transfer alt sts. K 1 row. Thread off.

LEFT HALF OF BODY

Push 35 Ns to WP. Using D, quick cast-on. K 40 rows. Using A, K 30 rows. Transfer alt sts. K 1 row. Thread off.

HEAD AND HAT

Push 49 Ns to WP. Using E, quick cast-on. K 4 rows. Using MT+3, K 1 row. Using MT, K 15 rows. Using A, K 6 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. K 1 row. Using D, K 9 rows. Transfer alt sts. Using MT-3, K 5 rows. Thread off. Pull up yarn and secure. Join hat and head seam.

RIGHT ARM

Push 17 Ns to WP. Using A, quick cast-on. Using MT, K 22 rows. Using E, K 6 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn and secure. Join seam.

LEFT ARM

Push 17 Ns to WP. Using D, quick cast-on. K 22 rows. Using E, K 6 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn and secure. Join seam.

MAKING UP

Fold sides of box in half and sew both sides of each piece. Measure side pieces and cut six squares of plastic canvas or card to fit the knitted squares, approximately 11.5 cm, 4½ in square. Sew down one side of main box piece and join cast on and cast off edges together. Insert plastic canvas or card into each squared section and sew remaining sides. Sew sides of box to main section having B on the inside as a lining. At the top edge of the open box and using B, make a few stitches on top of each other, sewing through all layers of each adjoining side section to strengthen top opening of box. Sew both ends of cord to centre of front edge of lid. Sew button to front of box.

Join centre front and centre back seam of body pieces to make a chequered body. Pull up cast off yarn and secure. Stuff head. Pull up cast on yarn and secure. Sew body to head along MT+3 row. Mark position of eyes with pins five rows below edge of hat and leave five stitches between. Using the template, cut out eyes from felt and glue in position. Using F, make a small stitch from centre to top right of each eye. Mark position of mouth eleven rows below edge of hat, leaving three clear stitches between. Using B, embroider mouth

JACK-IN-THE-BOX

9

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Any 4-ply yarn. (Yarn Guide No.11.)
Oddments in Blue (A), Red (B), Green (C), Yellow (D), Peach (E) and White (F).
Plastic canvas or card 26.5 cm x 34 cm, 10 1/2 in x 13 1/2 in.
Polyester stuffing.
A small amount of black felt for eyes.
Narrow red ribbon.

TOY WEIGHT

Finished toy weighs 130 g.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Each side of box measures approximately 11.5 cm, 4 1/2 in.

TENSION

We used tension dial setting 6 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES

- 'We used knit side of knitting as right side'
- 'E-wrap' means use closed edge method of casting on.
- 'Thread off' means break yarn, then thread end through stitches and release from machine.
- 'Transfer alt sts' means transfer every alternate stitch on to adjacent needle and push empty needles back to NWP.
- Oversew end stitches of rows together to make a neat seam.

and make a French knot for nose and bobbles on hat and front of body. Put a small amount of stuffing in the arms and body (enough to keep the knitting apart only). Pull up cast-on yarn on body and arms and secure. Sew arms to sides of body so they move freely just below head. Tie ribbon around neck. Mark centre of base of box with a pin. Using two lengths of B, sew through base of Jack's body leaving an end of yarn approximately 15 cm, 6 in long. Take both ends of yarn through all layers of base of box at marked position. Pull both ends of yarn until tight, tie yarn and sew ends into box to neaten. Mark the centre of the lid with a pin. Pin first few rows of hat knitted in D to centre of lid and check that head and arms will fit into box as lid closes. Using B,

sew hat securely through all layers of lid at the marked position.



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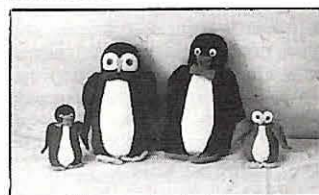
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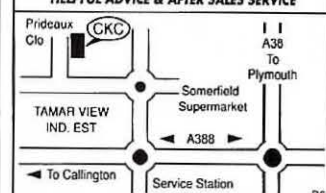
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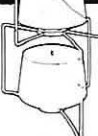
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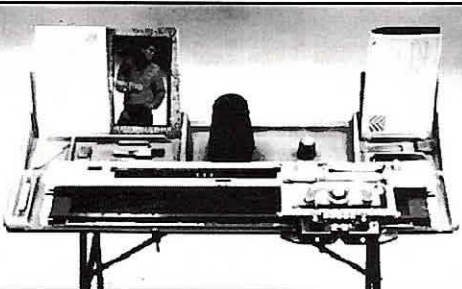
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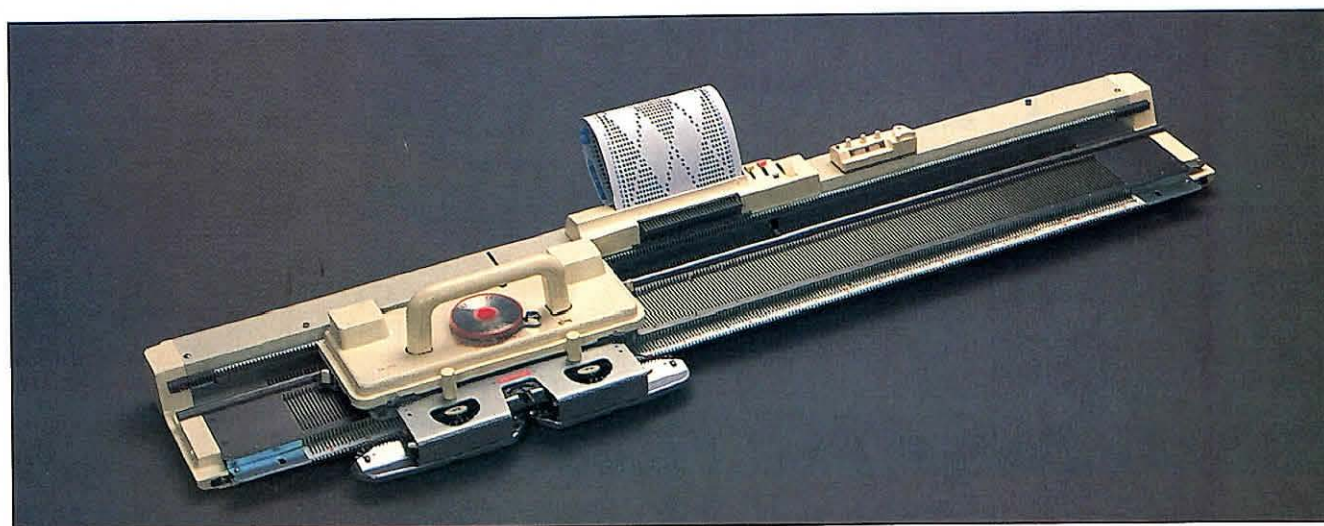
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All entries must be in by 30th November 1995.

If you are not lucky enough to win, but would still like more information about the Silver Reed range of machines, you can contact them at:- Silver Knitting Machines Ltd, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, MITCHAM, Surrey CR4 4TE. Tel: 0181-646-2244.

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1. Only one entry per person will be accepted.
2. This competition is open to residents of the UK only,

except the employees of *Machine Knitting Monthly*, the magazines's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.

3. The closing date is 30th November, 1995. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.

4. No cash alternative will be offered.

5. The winner will be the first correct entry drawn from our postbag after the closing date.

6. The winner will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.

7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

IRIS BISHOP

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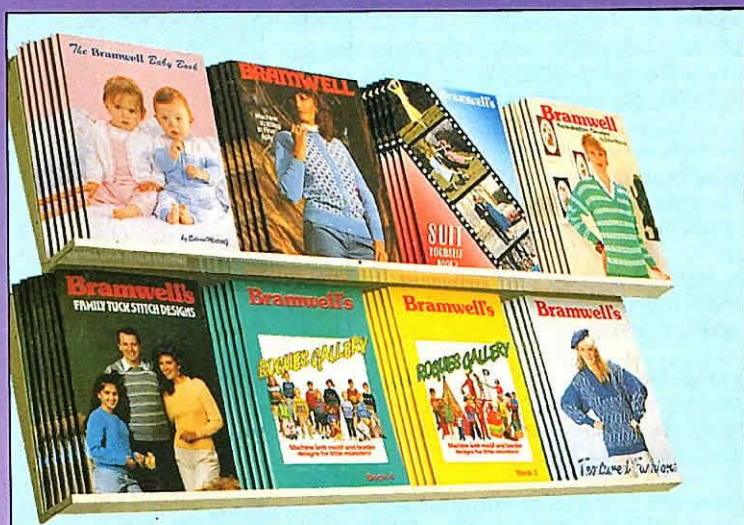
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